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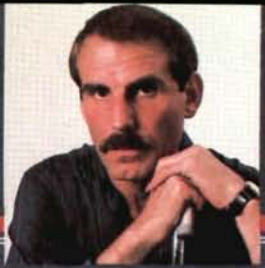
AIDS: One Man's Story

By Patricia Morrisroe



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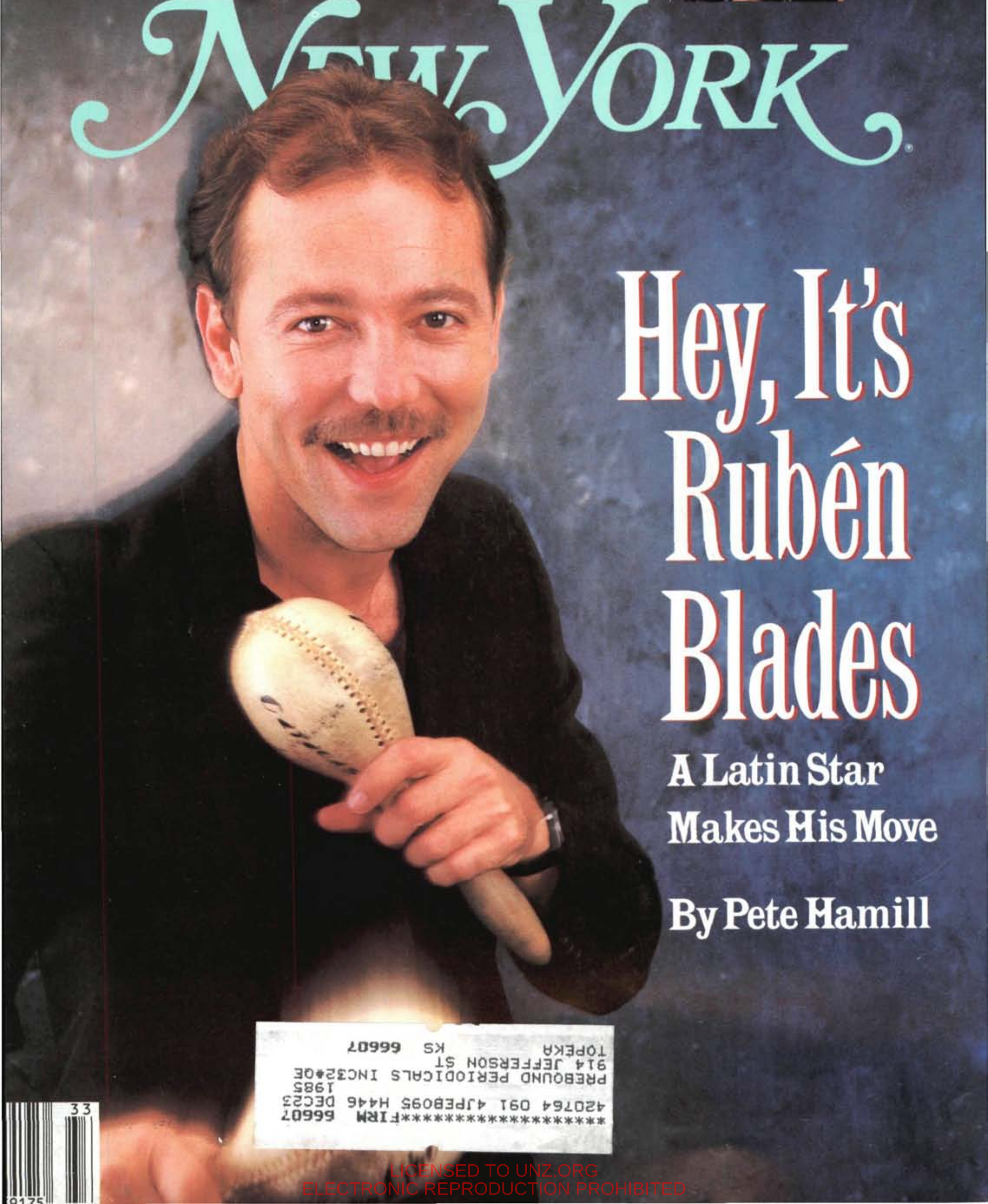

Hey, It's Rubén Blades

A Latin Star Makes His Move

By Pete Hamill

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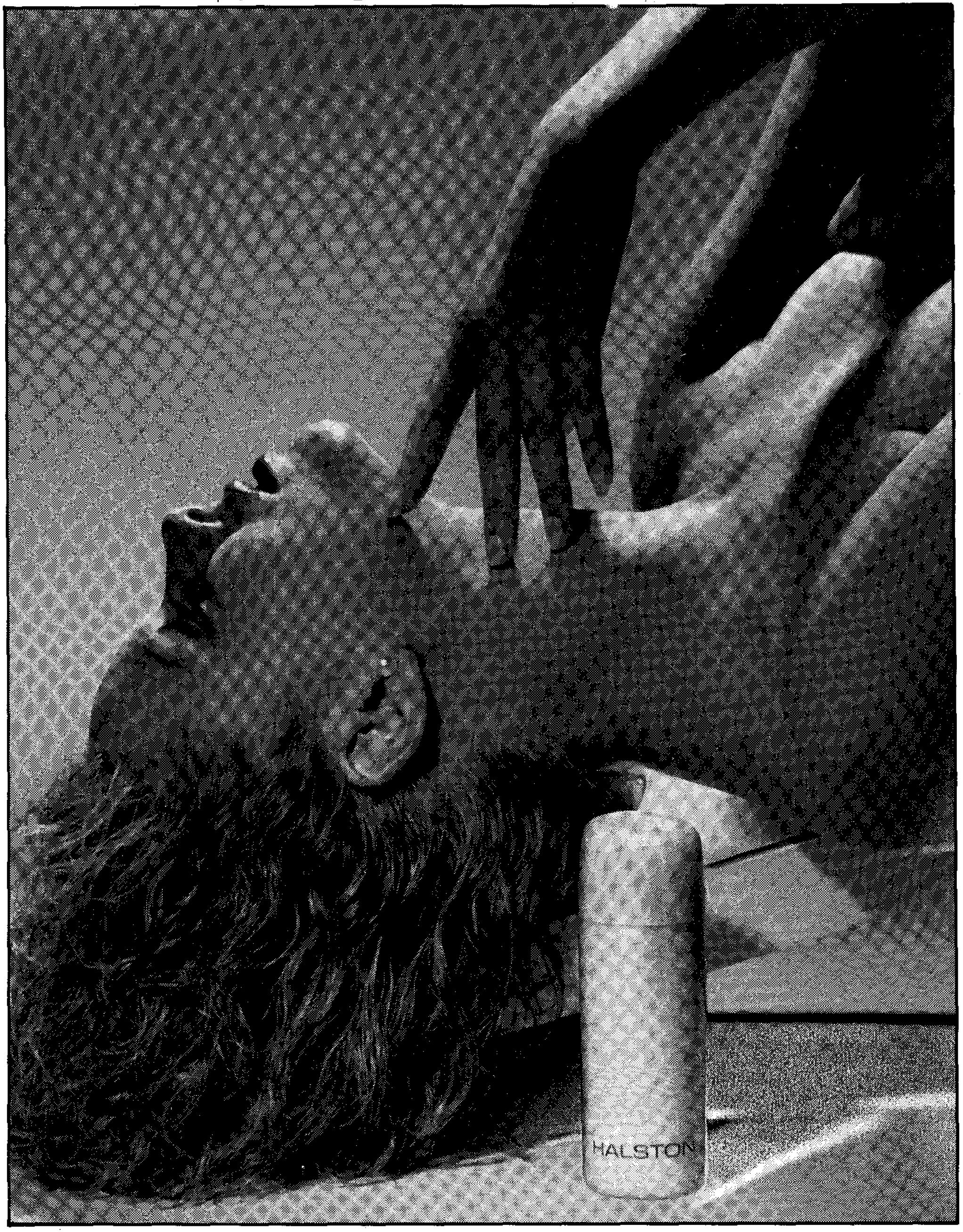

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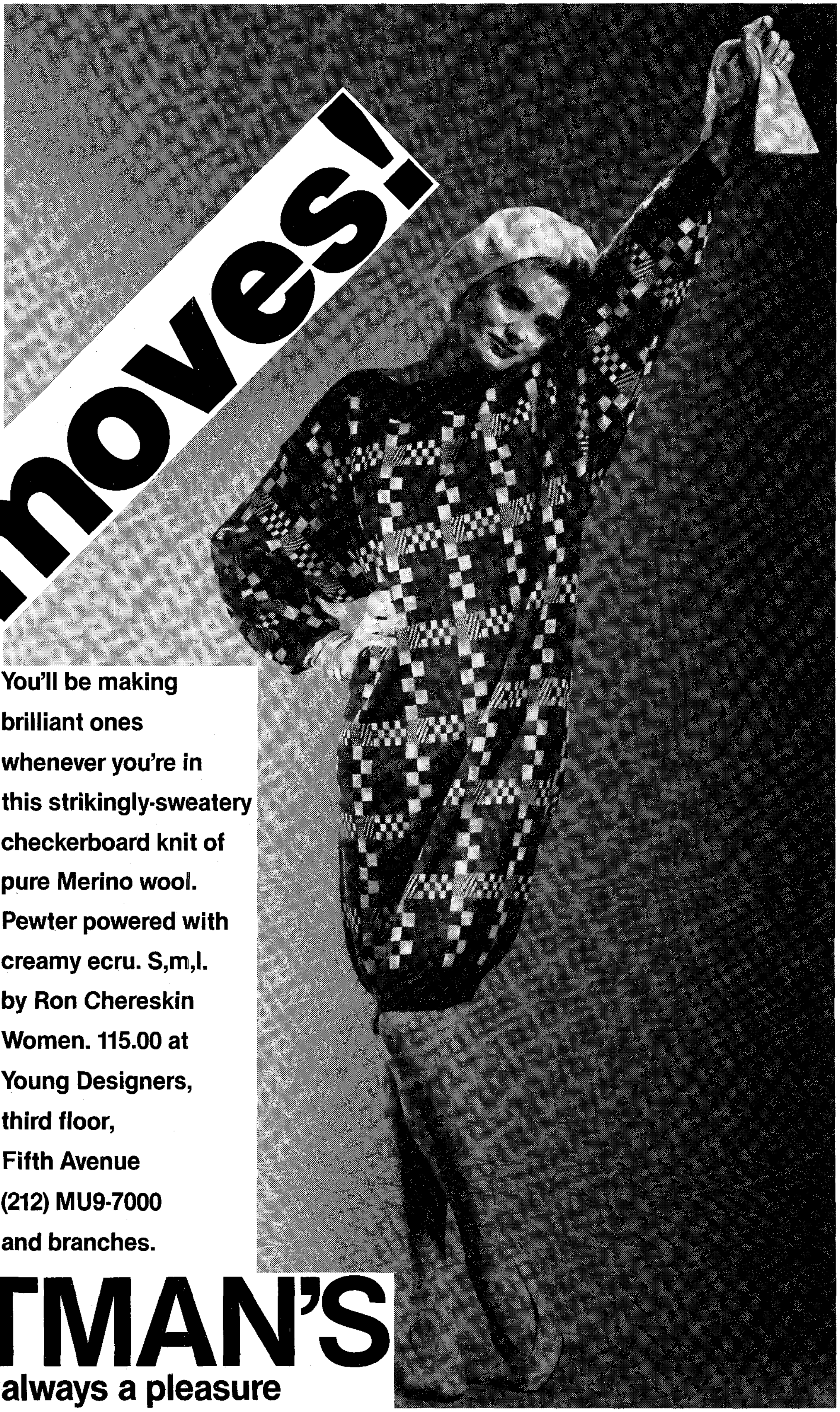

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Victor Bender is 39; his doctor tells him that he has perhaps eighteen months to live. Bender has Kaposi's sarcoma, a form of cancer associated with AIDS, the disease that has already killed more than 6,000 Americans. In June, he had to quit his job as a tour guide on the Circle Line because he felt too weak to continue. Now weekly chemotherapy leaves him dizzy, and he has constant stomach pains. "Some days are better than others," he says, "but most are pretty lousy."

36 The Canastel's Capers

BY DAVID BLUM

When Marc Packer and Shelly Abramowitz were working on Canastel's, they looked for all the world like partners. Once the restaurant opened, things changed. Now Abramowitz has filed a lawsuit accusing Packer of forcing him out of Canastel's and of "pulling out" large amounts of cash from the till. Packer denies the charges and says that Abramowitz is trying to take a piece of his successful restaurant.

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BY PETE HAMILL

Rubén Blades is a Panamanian singer and songwriter on the verge of "crossing over." Blades does not write "*mira-mira*-let's-dance-baby" music; his songs are about serious subjects. He lives between worlds: He's inspired by the modern Latin writers *and* by Camus; he received raves for his first film role but considers his biggest coup of the past year to be his Harvard Law School master's degree. Though he wants mainstream success, Blades, 37, refuses to adopt the clichés that have been forced on many Latin performers. "I'd rather kill myself," he says.

50 Adult Education: Using Your Head

BY MICHAEL W. ROBBINS

Would you like to know how to design a magazine, write a play, or bake croissants and brioches? Have you always wanted to study industrial archaeology, the world of organized crime, or the American wilderness? You can tackle any—or all—of these subjects this fall at one of New York's schools of continuing education. A guide to higher knowledge.

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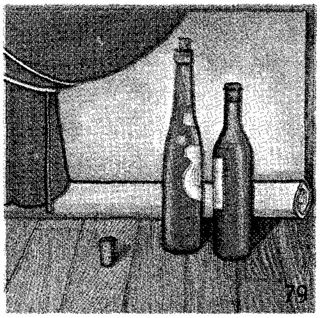

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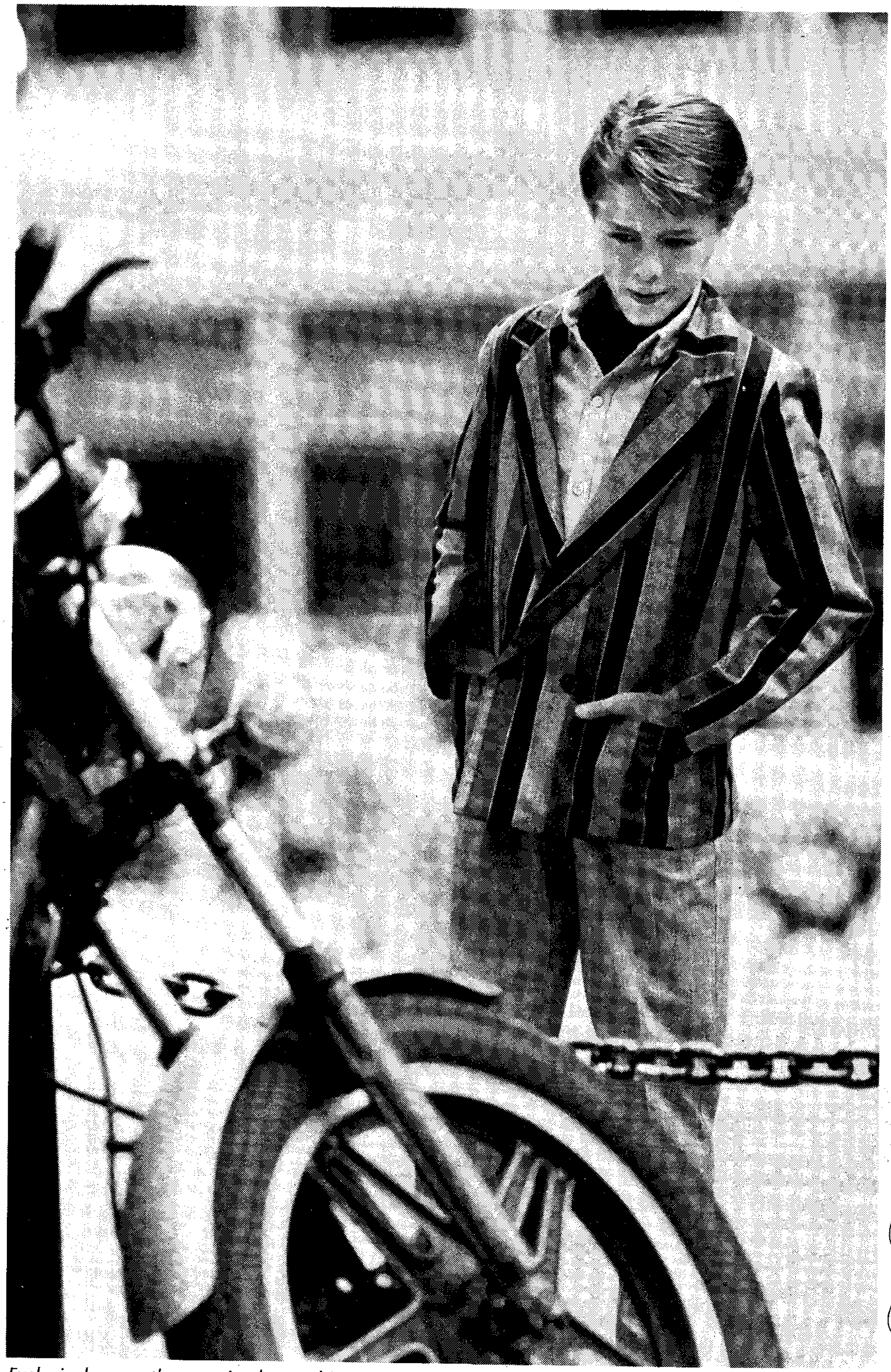

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BETWEEN THE LINES

The New Intelligencer

"PEOPLE THINK THERE'S A MYSTERY TO good reporting," says Jeanie Kasindorf. "There isn't. It's just making ten more calls than anyone else—and forcing yourself to make that one last call."

This week, Kasindorf takes over the redesigned "Intelligencer" section from Sharon Churcher, who was in charge of the column for nearly five years. Churcher will be writing features for *New York* while working on her forthcoming book, *New York Confidential.*

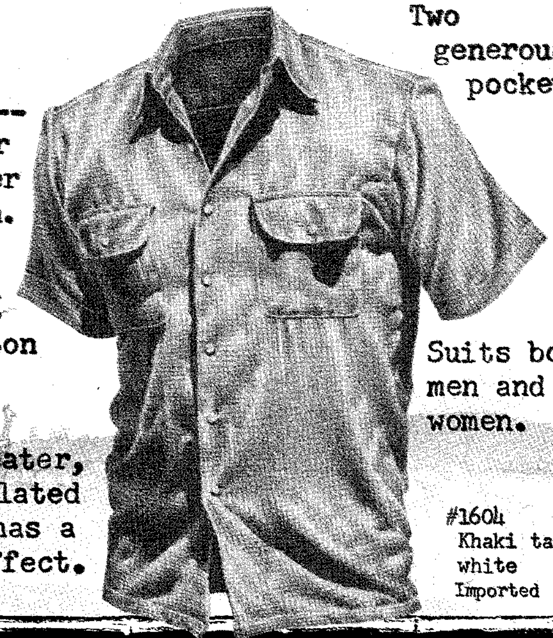
KASINDORF: *"Call me."*

Kasindorf has plenty of experience: For four years, she wrote a similar column for *Los Angeles* magazine, and later joined *New West* as a staff writer. Many people say her story on David Begelman ended his Columbia Pictures career, and a piece she wrote on film critics who try to sell screenplays is "the other one that everyone remembers." But she considers her most important article to be a report on IUD's, which won an Investigative Reporters and Editors Award. "I may have kept thousands of women from becoming infertile from IUD's—getting a studio chief fired hardly compares."

In 1980, Kasindorf read a "tiny article" in the L.A. *Times* about a suspicious fire in a legal brothel in Nye County, Nevada. She spent the next year in the desert, and her *New West* cover story became a book, *The Nye County Brothel Wars,* due out from Linden Press on August 27.

Kasindorf, who'll be writing the column with assistant Mary Anne Ostrom, recently returned to the New York area with her husband, Martin Kasindorf, *Newsweek*'s New York-bureau chief, and cats Susanna and Alexander. She already has 494 names on her Rolodex. "If I haven't called you," she says, "call me." ■

Photograph by Steve Smith.



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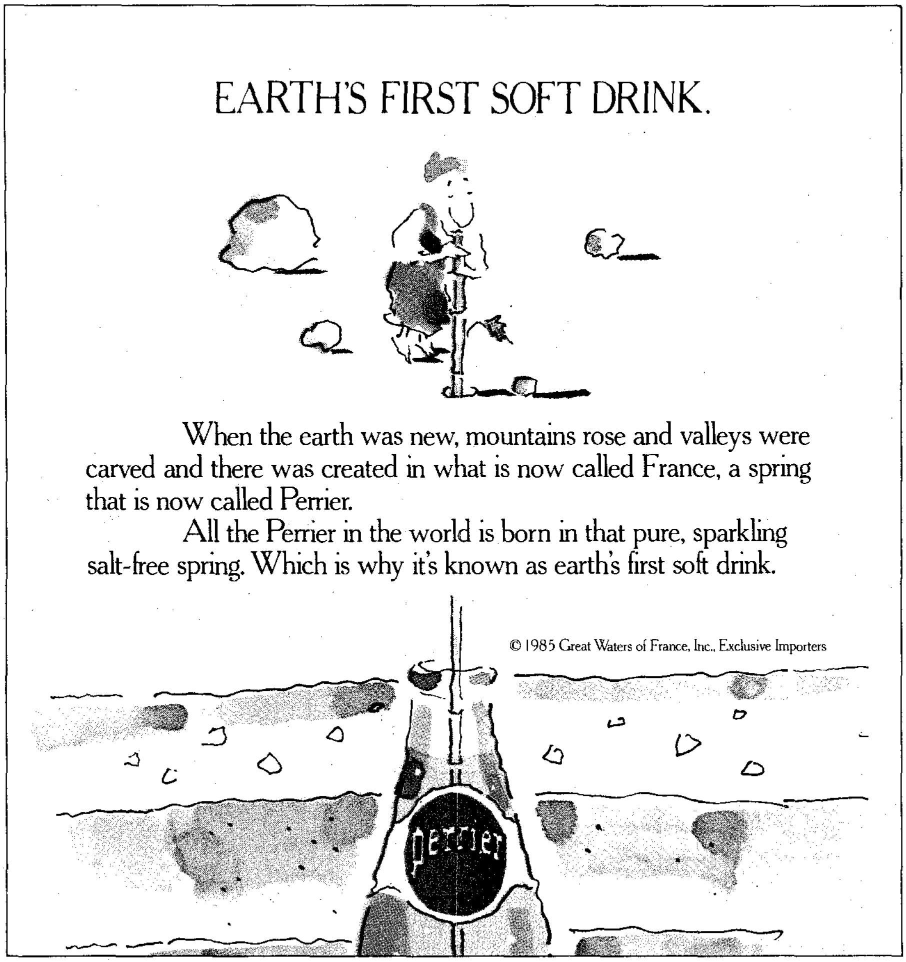

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LETTERS

Sheltered Lives

AS ALWAYS, *New York* MANAGED, IN ONE issue, to confront its readers with the extremes that exist in this city. On the one hand, there was the terrible plight of the homeless, as seen through the eyes of one who has been forced to live that life ["A Homeless Woman's Story," by Sarajane Archdeacon, July 29]. The sorrow of the homeless should touch all of us who are fortunate enough to have a place to live. When we begin to see the homeless as individuals who are as diverse as the rest of the population, perhaps we will feel less comfortable passing them in the streets and thinking they are none of our concern. At the other end of the spectrum, we were treated to the gastronomic pleasures of the upscale sandwich ["Summer Pick-me-ups," by Barbara Costikyan]. Strangely enough, I found a link between the two. Sachs & Horne, the creator of the muffuletta, generously supplies a gourmet lunch one day a week to residents of the Lenox Hill Neighborhood Association's Shelter for Homeless Women. Perhaps this treat conjures up for these women a vision of better times, or perhaps it simply offers them a new taste sensation. Whatever it accomplishes, such a show of concern is most welcome, and one hopes it will encourage more and greater efforts to overcome what has become a tragic problem for all of us.

Marian Saltzman
Manhattan

I DON'T KNOW WHETHER TO BE MORE amused or outraged at Sarajane Archdeacon's sad odyssey. Here, a woman who hasn't been in New York for 42 years—in fact hasn't even lived in the United States for 23 years—is given food, clothing, clean shelter, "exhaustive medical examinations," even vitamin-E face cream! She quite properly praises the city for being "something like a saint" for taking all comers—even from "stingy states." She unblushingly accepts all this largess although she has a mother and a daughter from whom she would find it difficult to accept help. Apparently she has no difficulty in accepting help from me and other taxpayers who are total strangers. But she concludes her peroration with "Shame, O City," reproaching New York for not providing a home where these women can "make love." My

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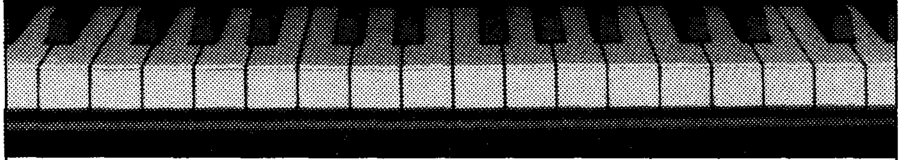

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sympathy for this recipient of the city's "ineffectual goodwill" is understandably somewhat limited.

Sy Lechter
Manhattan

TOO MANY NEW YORKERS HAVE WRITTEN off homelessness as strictly a problem of the chronically poor and the mentally ill. Through a process of rationalization that escapes my comprehension, they dump the problem at the doorstep of the city government and a handful of charitable organizations, confident that it can't happen to them. After two and a half years of working with the homeless, I am still impressed by the fact that so many of them are people just like me! They've worked hard and led productive lives, but now, often through some ironic or tragic twist of fate, they are dependent upon others for their very survival. Perhaps we will move quickly toward solving the root causes of homelessness when the empowered and comfortable realize that the operative expression really is "There but for the grace of God go I." Sarajane Archdeacon has certainly brought that day closer to hand.

Alan R. Sutherland
Program director
The Volunteers of America
Manhattan

WHILE I ENJOYED SARAJANE ARCHDEACON's article and gained insight into the life of the homeless in New York, I never had a sense that Archdeacon was truly one of them. Archdeacon, while certainly down on her luck, seemed to approach the shelter with the air of an undercover reporter rather than as a true client. I felt that she lived the entire experience as the "perennial student" she calls herself. I hope that the proceeds and acclaim from such a well-written article will afford Archdeacon the opportunity to leave the shelter life, thus freeing up the bed for people without "a pictorial dimension to their [writing] talents."

Diane P. Frank
Dallas, Tex.

The Scientific Method

I AM GRATEFUL TO ED DIAMOND FOR CALLing me a "respected" science editor in his story about *Discover* ["Media: That New Time Religion," July 22], but find it odd that he never interviewed me, the founder and until October 1984 managing editor of the magazine. Had we talked, Diamond might not have accepted the word of the source who called *Discover's* subscriber-renewal rate "disappointing," and might have questioned the characterization of the magazine by someone "within Time Inc." as "stodgy, dull, and dry." A publication of that description could hardly have become the world's largest-selling science magazine, reaching a peak guaranteed-paid circula-

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Bucca di Baco. 693 Broadway, 420-0864. Northern Italian cuisine. Hi-tech Milanese decor.

Camelback & Central. 1403 2nd Ave., 249-8380. Features nouvelle cuisine. Intimate atmosphere.

Darjeeling. 248 E. 49 St., 355-1810. Nouvelle cuisine of India. Garden dining. Private rooms.

Greenhouse Cafe. 7717 3rd Ave., Bklyn., (718) 833-8200. Experience fine Continental cuisine.

Hanratty's. 1754 2nd Ave., 289-3200. Dinner served from 5:30-12:00 nightly. Solo Jazz piano.

My Kitchen. 72-24 Austin St., Forest Hills, (718) 268-4346. Sinful portions of nouvelle cuisine.

Ristorante Eleonora. 114 W. 58th St., 765-1427. Northern Italian cuisine.

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tion of 935,000 in less than four years. And as any of *Discover*'s circulation directors can testify, that rapid growth would have been impossible without a good renewal rate. The problem, as Diamond correctly discerned, was that Madison Avenue did not like *Discover*'s readers, or at least their demographics. There is only so much that an editor of a responsible science magazine can do about demographics, and I note with some amusement the sole reference in the story to another possible factor in *Discover*'s troubles: "too much turmoil on the business side." That is akin to brushing off Dunkirk as "a south-to-north channel-crossing by a group of Englishmen."

Leon Jaroff
Time Inc.
Manhattan

EDWIN DIAMOND APPARENTLY BELIEVES some of the very hype he neatly disparages—that the magazines he mentions fit on a flat-earth map, with *Omni* (successful and superficial) on one edge and *Scientific American* (successful and stodgy) on the other. So *Omni* is "mainly flash and filigree." Phonically fun, Mr. Diamond. But which magazine interviews scientists monthly, at length, including fourteen Nobel laureates over the past few years? Which magazine ran the article on particle physics that won the American Association for the Advancement of Science–Westinghouse Award for excellence in science writing in 1984? Which one published the work that won the Nebula Award for Best Short Story in 1984? The science magazines are alive and well and living in the minds of, yes, science lovers. This is a category *Omni* created, and if others haven't succeeded with their so-called original formats and periodic commitments to new kinds of readers, perhaps it's because, in the words of Henry A. Grunwald, "Americans don't know a molecule from a hole in the universe."

Kathy Keeton
President, *Omni*
Manhattan

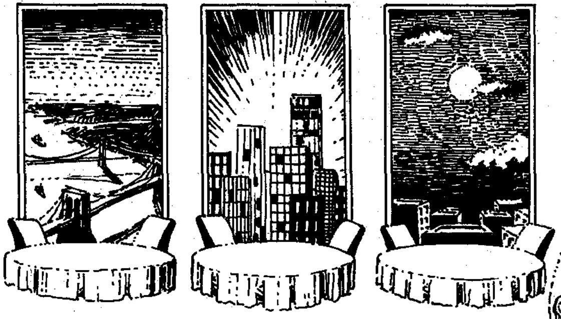
Table Talk

YOUR RECENT ARTICLE ON "GRAND CAFÉS" ["Summer Theater," by Amy Virshup, July 1–8] failed to mention the original grand café, Café Un Deux Trois. The criteria for inclusion—a noisy room, much table-hopping, columns, trompe l'oeil murals—have been our trademark for nine years. We hope that your failure to write up Un Deux Trois is not intended to indicate that it does not meet the same high standards of quality, service, and atmosphere that the cafés mentioned represent. We prefer to assume it places Café Un Deux Trois in a class by itself!

William Morse
Co-owner, Café Un Deux Trois
Manhattan

12 UNFORGETTABLE NEW YORK EATING EXPERIENCES THAT BEGAN AT THE WORLD TRADE CENTER

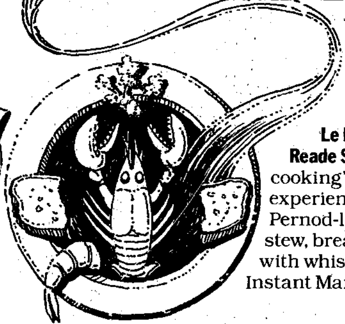
The Restaurant at Windows on the World: "I had Burgundian snails and twilight over the harbor as an appetizer, fricassee of lobster and a million city lights as an entree, floating island with English cream and moonlight for dessert."



The Cellar in the Sky at Windows on the World: "The only other restaurant I know that serves you five superb wines with seven courses in one dinner is an annual chef's convention ...in Geneva!"

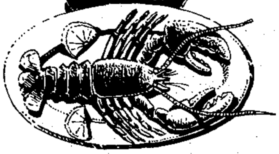
American Harvest Restaurant, Vista Hotel: "They've got the best of native American cooking here. It's probably the only fine restaurant in town whose menu a Frenchman can't read."

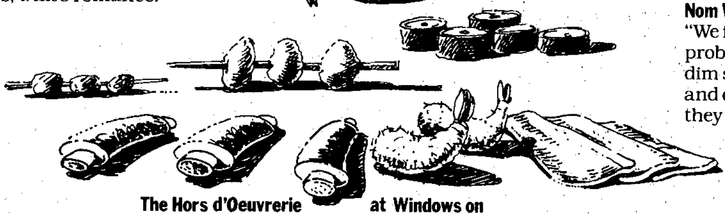
AMERICAN HARVEST RESTAURANT



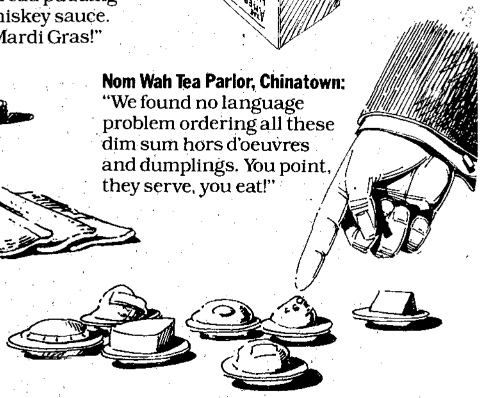
Le Bon Temps Rouler, Reade Street: "Cajun cooking's a wonderful experience. Gin fizzes, Pernod-laced voodoo stew, bread pudding with whiskey sauce. Instant Mardi Gras!"

South Street Seaport: "From fishing boat to market purveyor to our restaurant table was only a few hundred yards. For seafood lovers like us, *that's* romance!"



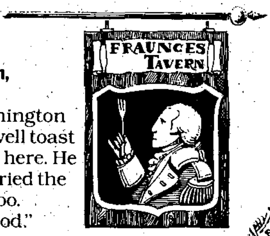


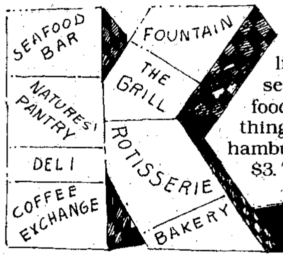
Nom Wah Tea Parlor, Chinatown: "We found no language problem ordering all these dim sum hors d'oeuvres and dumplings. You point, they serve, you eat!"



The Hors d'Oeuvrerie at Windows on the World: "After we had the marinated chicken on a skewer, and the steamed spareribs, and the coconut shrimp, and sliced roast pork, and the sushi and the Indonesian lamb, we discovered we'd just had dinner so we ordered another bottle of wine."

Fraunces Tavern, Pearl Street: "George Washington drank a farewell toast to his officers here. He should have tried the chef's salad too. It was very good."

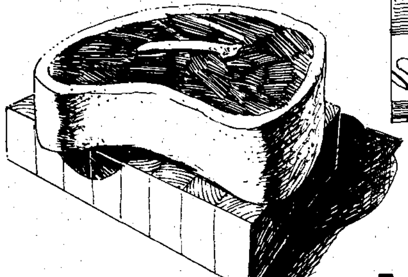




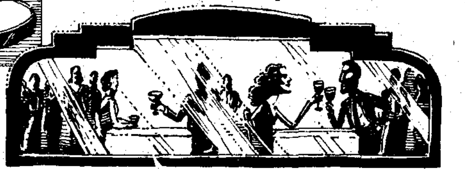
Big Kitchen, Concourse, World Trade Center: "There are eight little restaurants here. They serve deli, raw shellfish, health food, quiches, salads, gourmet things. One even has a great hamburger grilled to order for under $3. That's my idea of gourmet!"

The Greenhouse Restaurant & Wine Bar, Vista Hotel: "We expected to find clay flower pots in this skylighted greenhouse of a restaurant, but not with fresh-baked bread in them at our table!"

Market Dining Room, Concourse, World Trade Center: "With all the *cuisine* around, thank heavens there's some real cooking left!"



Odeon Restaurant, West Broadway: "We thought we'd arrived at the wrong restaurant. It's in trendy Tribeca. Everybody who's anybody shows up. It doesn't *have* to have great nouvelle cuisine. But it does!"



No matter where you dine, start the festivities (or end them) at the World Trade Center Observation Deck. The Big Apple from a quarter-mile high is an incredible appetizer or a great dessert. Open 9:30 to 9:30 every day. $2.95 adults. $1.50 children and senior citizens. World Trade Center Info: 212-466-4170.

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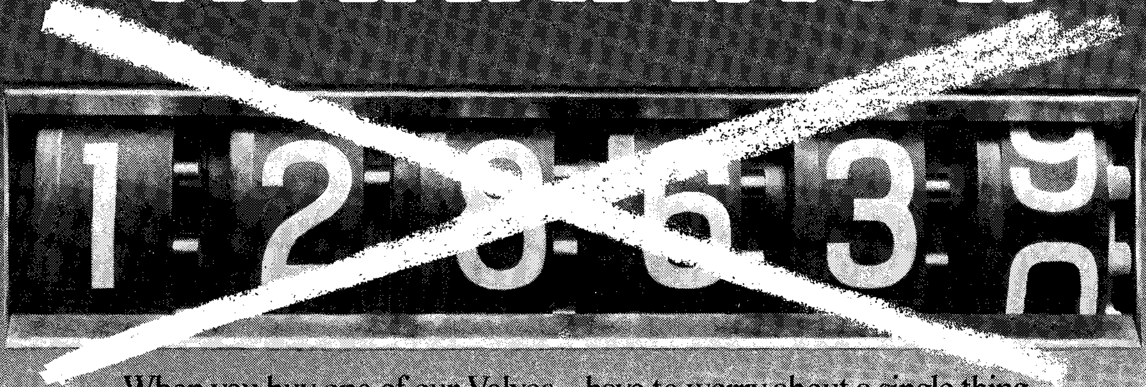

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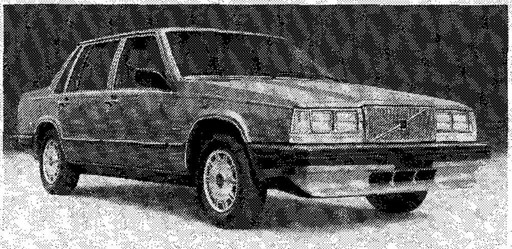

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

SPYING ON SI...MIKE DEAVER'S FEES...BERGDORF'S BATTLE...WOODWARD'S BIG PART

THE NEWHOUSE WATCH

When we last saw Si Newhouse, he was lunching at a booth in the Grill Room of the Four Seasons with *New Yorker* editor William Shawn. Now he has moved on to the editorial offices of his new magazine, where he was spotted visiting the *New Yorker's* fabled fact-checking department and telling the staff how much he admires their work.

LEAVE IT TO DEAVER: $250,000 A SHOT

What kind of money does a $72,000-a-year White House chief of staff try to command when he leaves to start his own lobbying firm? A minimum $250,000 annual retainer from each client. That's what Reagan's former chief of staff, Mike Deaver, who launched his firm with a party two weeks ago, told one ex-associate he was asking from every client.

"I almost fell out of my chair," the associate says. "I was asking how he was going to set up his firm, and he said, 'That's my minimum.' He said he had five or six clients and wouldn't take more than ten or twelve."

Two corporations that have hired Deaver are TWA and CBS. Deaver has already made the rounds on Capitol Hill on behalf of CBS, trying to drum up support for a bill that would require the Federal Communications Commission to hold full evidentiary hearings when there's a hostile takeover attempt of a major TV network. White House counsel Fred Fielding has ruled that high-level White House officials can't do business with the White House till a year after departing—in this case, May 1986.

ALL ABOUT 'WIRED': NOT JUST BELUSHI BUT WOODWARD TOO

Never let it be said that Bob Woodward let himself be bested by former partner Carl Bernstein, who, after being portrayed by Dustin Hoffman in *All the President's Men,* will now be played by Jack Nicholson in *Heartburn.* The first draft of the script for *Wired,* Woodward's book about the life and death of John Belushi, has just been completed, and one of the characters in the screenplay is Woodward himself.

Woodward has been involved in the *Wired* project from the beginning, even turning his book notes over to the filmmakers, producer Ed Feldman (*Witness*) and director Robert Markowitz (television's *The Wall* and *The Deadliest Season*). "Both Woodward and the book will be characters in the film," says Markowitz, who hopes to start shooting in February. "The film deals with the controversy created by the book. The one question I'm constantly asked is who will play Belushi. I can't tell you that: We're about to start a search for an actor. But I can tell you that Robert Redford won't play Woodward."

STREET WARFARE ON FIFTH AVENUE

"You can't tell the difference between Delancey Street and Fifth Avenue," says Bergdorf Goodman chairman Ira Neimark, who, after a year of quiet lobbying behind the scenes to rid Fifth Avenue of street vendors, has decided to go public. "It's a disgrace."

Neimark, who over the last year has spent more than $1 million creating a main entrance to the store on Fifth Avenue, complains, "It seems a shame to make that type of investment to enhance not only our store but the city and the street, and then let it become a place for peddlers. On any given day, twelve to sixteen food vendors can be counted on the four corners of 57th and 58th Streets and Fifth Avenue. It

WHAT REALLY RILED ZUCKERMAN

What *really* offended *U.S. News* editor-in-chief and real-estate magnate Mort Zuckerman about Jane Perlez's New York *Times* profile, which was followed so quickly by a lengthy *Times mea culpa?*

Not the fact that it misstated by $1 million the price of the Coliseum site. Nor the fact that it misstated by $8 million the *Times's* own previously published purchase price of *U.S. News.* Nor the fact that it described a day in the life of Mort Zuckerman that he says he "never had." What really offended Zuckerman was that the piece portrayed him as a callow arriviste who has "befriended writers, editors and television personalities in an effort to win a place in their world."

Perhaps uncomfortable saying it himself, Zuckerman asked *Atlantic* editor Bill Whitworth to speak to *New York.* "What offends him," Whitworth explained, "are these articles that give the impression he bought magazines to advance himself socially. Before he bought *The Atlantic* and *U.S. News,* he was somebody who knew everybody. It's kind of silly to say he had to do this to get invited to dinner."

ZUCKERMAN

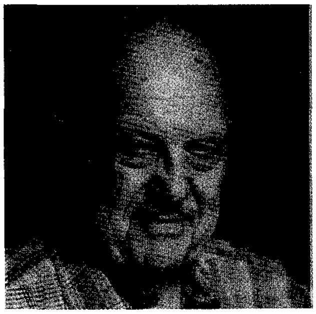
WOODWARD

FIFTH AVENUE VENDORS

Photographs: top, Jacques Chenet/Woodfin Camp; center, Dennis Brack/Black Star; bottom, Don Hamerman.

CUOMO'S CLOSE CALL...REAGAN'S COUSIN DON...BEARD'S LEGACY...TRUMP'S TERRACE

THE WARDS


BEARD

REAGAN AND REGAN

looks just like Istanbul."

What does Mayor Koch have to say to that? "Everybody has a right to live in this town, even food peddlers."

……

THE GOVERNOR AND THE BAG LADY

This is the story you didn't hear reported the day Governor Cuomo went to visit former president Jimmy Carter on East 6th Street, where Carter was helping to renovate an apartment building.

As the governor got out of his car, followed closely by several television crews, a state trooper grabbed Cuomo aide Marty Steadman. The trooper pointed to a shabbily dressed elderly woman sitting on a nearby stoop, with a shaggy dog on a leash.

"Don't let the governor anywhere near her," the trooper said. "Why?" Steadman asked. "Because when men reach out to shake hands with her, she grabs them by [their genitals]."

Within seconds, the old lady approached Cuomo. As the governor walked over to greet her, Steadman rushed up behind him. "No!" he hissed in Cuomo's ear. "Why?" Cuomo asked. "I'll tell you later," Steadman whispered frantically.

And the governor—who would be followed by a far less lucky man, Channel 5's Christopher Jones—turned and walked the other way.

……

REAGAN AND REGAN—IT'S ALL RELATIVE

For anyone who needs further evidence that Donald Regan has consolidated his power at the White House, consider this: The same genealogists who traced President Reagan's heritage to an ancient Irish king now say the president is also related to his chief of staff. And just who prompted the probe into Regan's roots? The president himself, according to Harold Brooks-Baker of *Burke's Peerage:* "He said they've jokingly called each other 'cousin' since working together. Little did they know how true it is."

……

MRS. WARD'S ODD CAMEO

When *Death Wish 3* debuts this October, New Yorkers may be startled to find Police Commissioner Ben Ward's wife, Olivia, playing a dramatic scene in which she rails at a group of New York's finest. "It's about time you got here!" she screams in a scene she ad-libbed for director Michael Winner. "You goddamn cops are no good! You never do anything on time! I can't stand the whole bunch of you!"

Mrs. Ward, a former Queens public-school principal, was an extra in *The Cotton Club* and played on several daytime soaps before becoming an angry East New York apartment dweller in *DW3*. "She was brought in for the part of a mugging victim," says Winner. "But she had a part on a soap opera the day we were shooting that scene, so I asked her to do this other bit. She was very, very volatile and very good," he says. "She could make a career out of playing cop haters."

……

THE BEARD MANSE—GOING, GOING, GONE

Despite the wishes of two of James Beard's former aides, the contents of his Greenwich Village home and cooking school will be auctioned off in October by William Doyle Galleries so the house can be sold and the proceeds put in trust for his longtime companion, Gino Cofacci.

The aides, Caroline Stuart and Richard Nimmo, had hoped to run a cooking school in the house, but the executors of the will said it had to be sold. "The modest rental from the townhouse would not be sufficient to support Mr. Cofacci the way the will specifies," says trust officer Michael Smith.

Before the auction, Bill Doyle will have a party for Beard's pals catered by Stuart and Nimmo. Says Stuart, "We'll make everything he loved: kielbasa, little fruit tarts, and his thin onion sandwiches."

……

TRUMP NOTES FROM ALL OVER

Even Donald Trump has to suffer small defeats from time to time. The City Planning Commission just ruled that a food kiosk outside the fifth-floor terrace at Trump Tower has to go. Why? Because the terrace is supposed to be public space, and the kiosk made people feel they had to buy a $6.50 turkey-and-Gruyère sandwich or a $3.50 dish of ice cream before they could sit down. The commission did allow one stand, but that leaves only enough room to sell cold drinks, laments concessionaire Joan Siegel, who adds, "We could have made it an exciting area."... Where have Rumpelmayer's stuffed animals gone? Maybe the way of its $2.50 ice-cream sodas. Since Donald Trump took over the restaurant along with the St. Moritz hotel in late July, the cuddly creatures that once dangled from the ceiling have disappeared. "A lot of people, including me, miss them," one hotel catering official grumbles. Trump aide Norma Foerderer says her boss will bring back *some* of the monkeys and bears, but not all of them. She sniffs, "You can buy them at F.A.O. Schwarz."

Photographs: top, A. Tannenbaum/Sygma; center, Dan Wynn; bottom, J. L. Atlan/Sygma.

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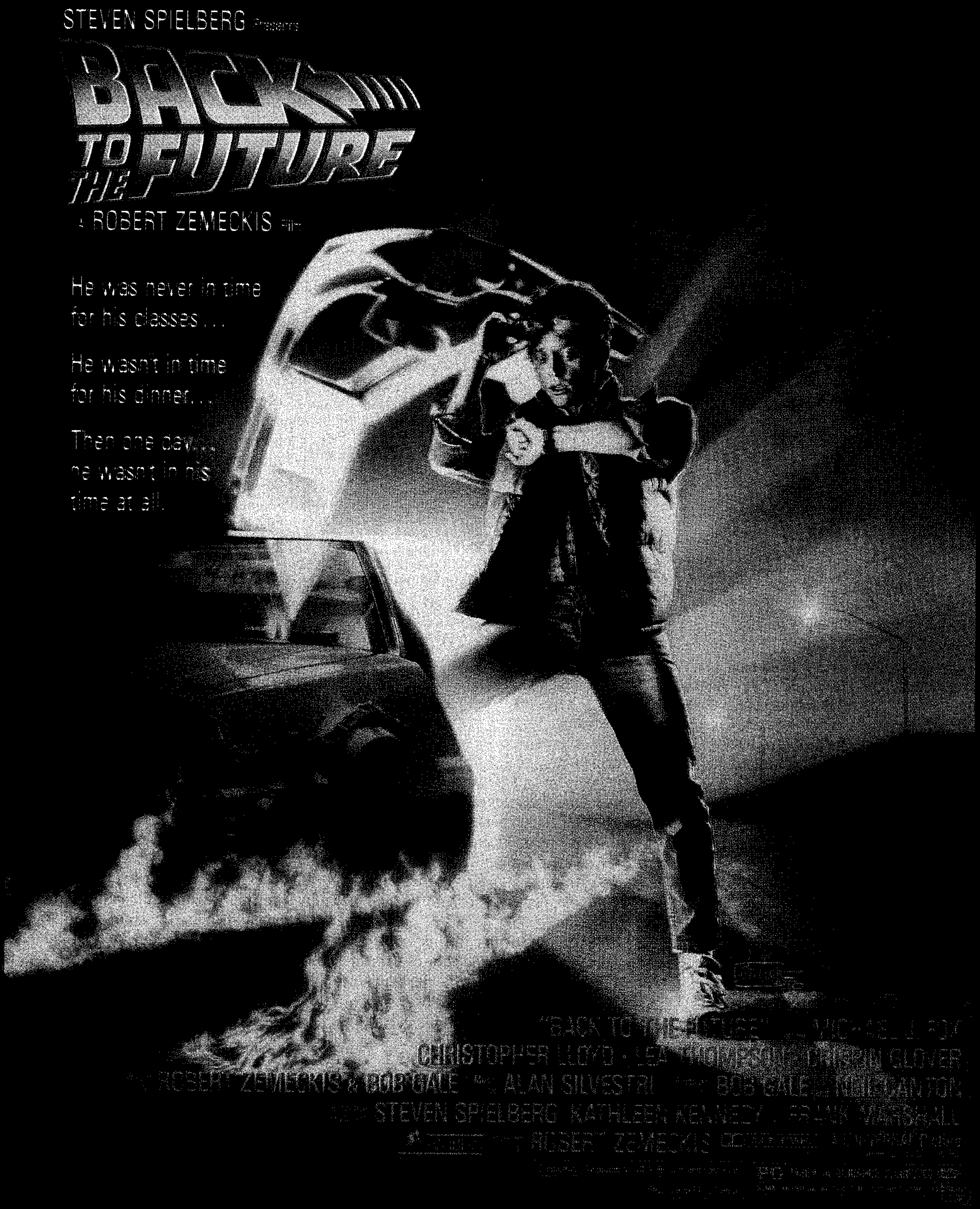
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ROBERT ZEMECKIS
PG

The Bottom Line/Dan Dorfman

GOING FOR GOLD

A Bet on Inflation

A NEW GOLD RUSH? YOU BE THE JUDGE. In mid-June 1982, with gold selling at around $300 an ounce, investment adviser John Dessauer, who'd been bearish on the metal for six months, suddenly reversed himself and strongly recommended its purchase. It was a super call, as gold rocketed to about $500 by February 1983. At that point, Dessauer reversed himself again—another good call, with gold sliding to its current price of around $320. But now he's changed his course again.

"Gold is back in fashion," he says.

Dessauer is a former senior investment officer of Citibank's Zurich operations and the author of a five-year-old, semi-monthly investment newsletter, *Dessauer's Journal,* based in Orleans, Massachusetts. He's not given to touting, but he thinks gold has the potential to show a huge rise, to about $500 to $600 an ounce by mid to late 1986. The price explosion, however, may not be immediate. "The worst is over for gold, but the best could still be a few months away," he says.

Dessauer is one of several precious-metals experts—not gold bugs—who've recently turned more positive on the metal at a time when the bears far outnumber the bulls. The chief reasons:

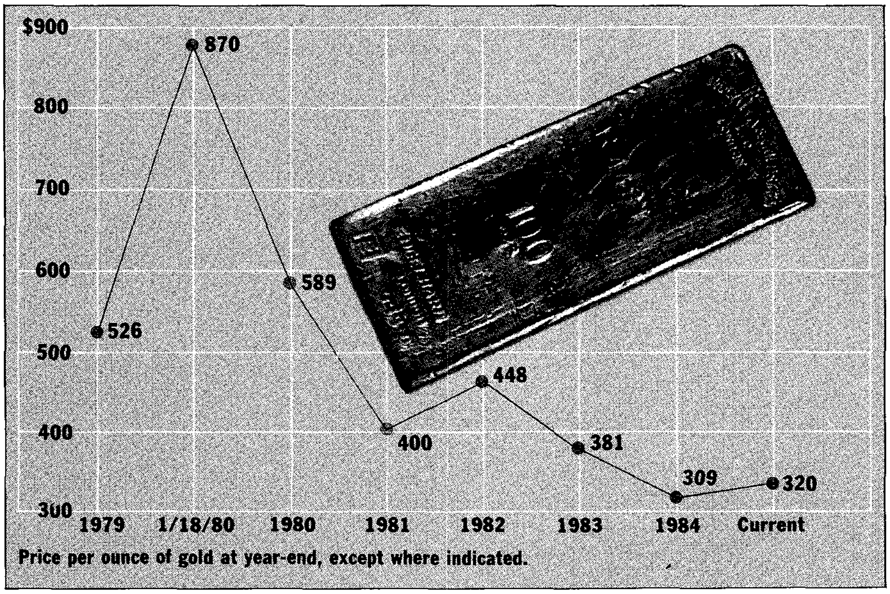
☐ A growing belief that rising inflation—though not soaring inflation—is just around the corner. That would erode the purchasing power of the dollar.

☐ A further weakening of the dollar, leading foreign investors to seek alternative investments; that would invariably include gold.

☐ Recent interest-rate declines, making it less costly—for the moment, anyway—to finance the purchase of gold (much of which is bought on credit).

If these experts are right, there will be a major turn for gold, which—except for periodic rallies—has been an investment dog ever since it hit a record $870 an ounce on January 18, 1980.

THE BIG SLIDE



A GLISTERING OUTLOOK?: *Some experts see gold rebounding to $600 in 1986.*

A Salomon Brothers study shows that over the five years ending June 1, 1985, gold has averaged a compounded annual loss of about 11 percent. Another analysis, by *Fact* magazine, shows that a $10,000 investment in gold made on June 30, 1980, would have dwindled to $4,766 by June 30, 1985.

With inflation running at a paltry 3.7 percent, and many economists forecasting, at most, a 4 to 5 percent rate this year and next, a gold boom stimulated by inflationary fears seems unlikely. But that's not the way some gold enthusiasts, including Dessauer, see it.

He argues that a high-single-digit inflation rate—if not a double-digit rate—is inescapable, given the dramatic change in monetary policy, both in the United States and abroad, over the past ten months. That change, coming from both the Federal Reserve and central banks around the world, is described by Dessauer as a shift from fighting inflation to fighting a possible recession. The new strategy has meant a big step-up in the money supply (the availability of credit). And that, says Dessauer, invariably leads to higher inflation.

"I don't know when we'll get that higher inflation or how long it will last, but when it happens, gold should run up quickly and dramatically," he says.

Dessauer favors Canadian and Mexican gold coins as two of the best ways to play the precious metal. Gold bullion itself is recommended for well-heeled investors. At present, a bar of gold, weighing 2.2 pounds, would run about $10,000.

Though bullish on gold, Dessauer is extremely bearish on South African gold-mining stocks. He points out that Americans now hold about 30 percent of all South African gold shares; in contrast, they owned less than 25 percent before 1982. Because of growing anti-apartheid feelings, says Dessauer, "we could see mass selling of these stocks, with Americans dropping their holdings to 25 percent or below." It could be a disaster, says Dessauer, who thinks there's a strong possibility that the shares of South African gold-mining companies—despite high yields and proven reserves—could suffer declines of 25 to 40 percent over the next three to six months.

Peter Cavelti, the president of Guardian Trust International of Toronto, is one of Canada's leading precious-metals dealers and the manager of about $600-million of precious-metals portfolios. He is acknowledged as one of the best gold minds around. "I'm positive on gold, but I'm not sure about the timing [when it will rise]," he says. Cavelti figures $450 is a good target price over the next twelve months, given the 20 to 30 percent rise in various currencies versus the dollar over the past two months. Those foreign-currency gains mean rising import prices, he says. In six to eight months, he adds, those prices should be translated into a U.S. inflation rate of about 7 percent—and thus a higher gold price.

Cavelti doesn't see much risk in gold. "I find it difficult to see a scenario where gold would drop below $290," he says. That's the price it hit during the depths of the 1982 recession, and Cavelti points out that when gold got down to that level this past March, it drew strong buying support.

Cavelti likes North American mining shares the best. He declined to name specific stocks, but sources tell me his favor-

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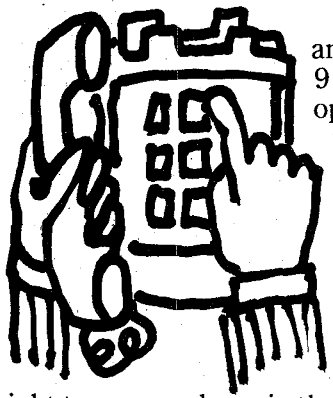

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ites are International Corona Resources, Goliath Gold, Golden Spectre, Lac Minerals, Ltd., and Echo Bay Mines. He is said to feel some blue chips, such as Homestake Mining and Campbell Red Lake, are a little rich.

Another gold expert, André Sharon of Simms Capital Management (assets: $110-million), tells me the firm recently began to add small percentages of gold—as much as 4 percent—to its various new portfolios. Like the other gold experts, he cited such influences as a weakening dollar and the prospects of rising inflation.

But Sharon said that a price rise might also result from the unrest in South Africa, which provides 70 percent of the free world's production. Two factors loom here, according to Sharon: worries about future supply and fears that the cost of gold production in South Africa will rise.

"I think we're looking at $450 to $500 gold down the road," says Sharon, who formerly ran the international-research department of Drexel Burnham Lambert.

He favors Echo Bay Mines, Pegasus, and French index bonds, which are linked to the price of gold.

One savvy investment mind, Kenneth Smilen of Smilen Investment Research & Management, thinks current, stimulative credit policies by the Federal Reserve and by the governments of Germany and England will lead to higher commodity prices. (The three countries are all trying to boost their economies.) Gold and silver would be affected, he says, as well as such other commodities as copper, zinc, lead, and aluminum. Those higher prices would, in turn, conjure up new inflationary fears and renewed interest in gold, Smilen argues.

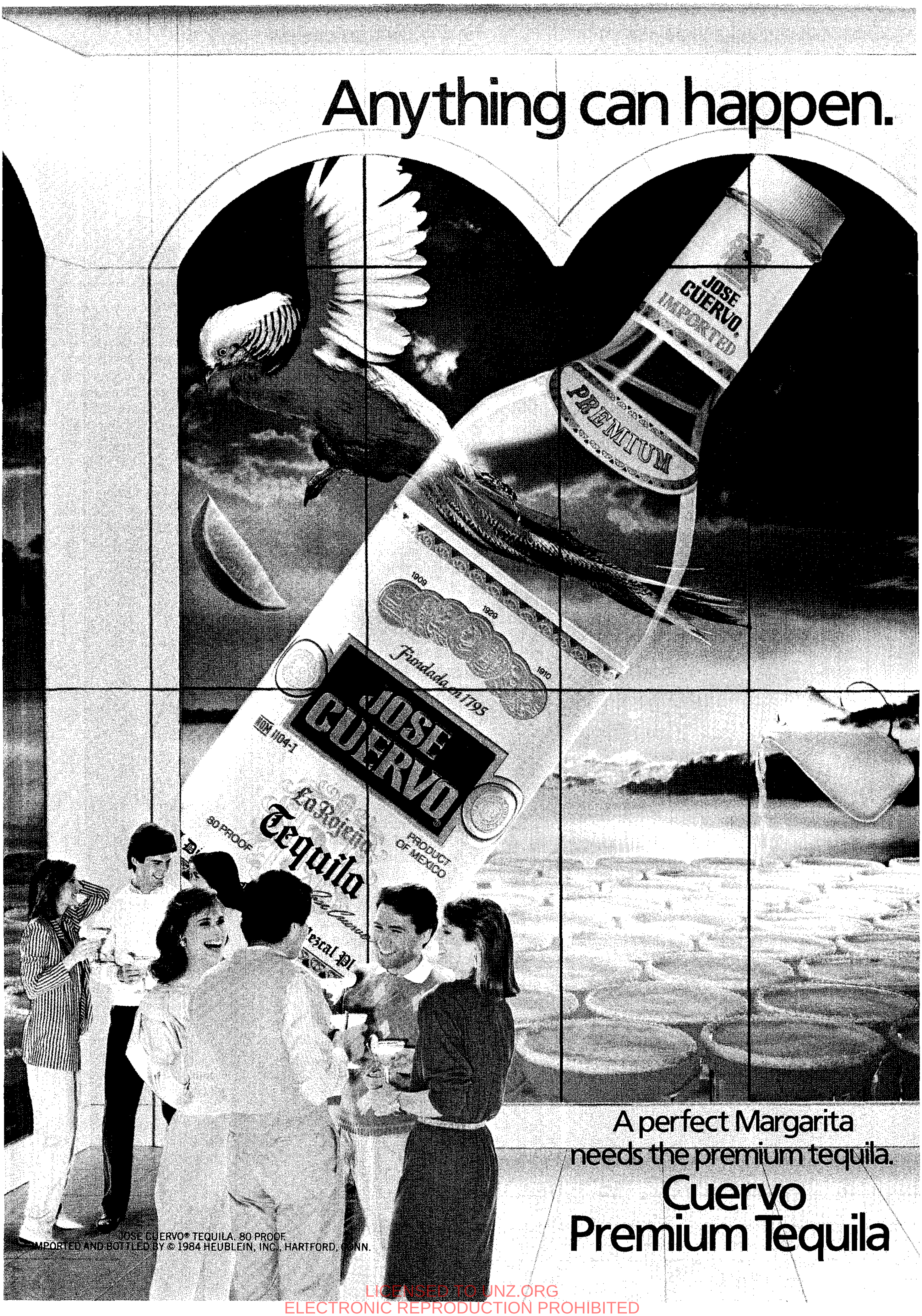
His gold outlook: over $400 by year-end. At present, he's putting at least 15 percent of the $125 million he manages in mining stocks. And a third of this commitment is going into gold and silver securities, namely Homestake Mining, Callahan Mining, Hecla Mining, and Campbell Red Lake.

Among other commodity companies, excluding gold and silver producers, Smilen favors Newmont Mining, Inco, Hanna, and Amax.

Industrial commodities, including gold, should be one of the best investments over the next year, he says.

Meanwhile, though, investors should be wary of getting caught up in gold fever with the gold bugs. Some forecasts from this fraternity have been disastrous, butchering any investor who heeded its words. In 1982, for example, the well-publicized Aden sisters of Costa Rica, Mary Anne and Pamela, predicted that gold would hit $850 by mid-1984 and $4,000 by 1985 or 1986. The last thing any gold buff needs, given the volatility of this metal, is to buy what may turn out to be fool's gold. ▬

Anything can happen.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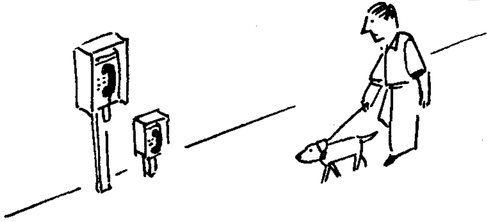


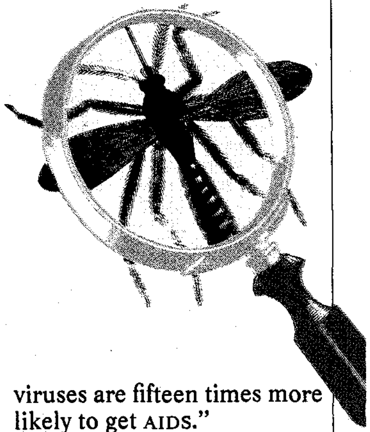
Rx

Biting Questions

PEOPLE WHO SUMMER ON THE shore have begun to wonder if mosquitoes that have bitten AIDS victims can transmit the disease. There is no evidence that this can happen, but some doctors in Florida say that mosquito bites may have had something to do with a recent outbreak of the disease there.

Dr. Mark Whiteside, co-director of the Institute of Tropical Medicine, part of the International Health Research Foundation, says that repeated bites by mosquitoes carrying certain viruses common in Florida and the Caribbean weaken the immune system and invite infections and rare cancers associated with AIDS. If the AIDS virus is dormant in someone, he says, the mosquito-borne viruses may help trigger the disease.

"We're still doing research," says Whiteside, "but we know that people in Florida who have had these viruses are fifteen times more likely to get AIDS."



Doctors began studying the link between mosquitoes and AIDS when 46 people in Belle Glade, Florida, came down with the disease. Half of them, says Whiteside, had signs of the insect-borne viruses. And, it turns out, the types of mosquitoes that can carry these viruses are found as far north as Fire Island.

However, Dr. Peter Drotman, an epidemiologist at the Centers for Disease Control, discounts ITM's theories.

"Environmental factors may have something to do with it, but the mosquitoes are certainly not the cause or main transmitter of AIDS. Our scientists don't believe it can happen."

PEGGY TYRE

BRIEF LIVES

RATIONAL VELVET

JOHN CALE QUEUED UP A CASSETTE OF HIS new album. "It's very unlike all the others," he said. "It's mellow. It's exactly what people have been waiting—like vultures—to say. Cale sells out!" It began loudly, with Cale bellowing, "If you wanna be the heart of midnight, you've gotta be either cynical or dead." It didn't sound all *that* mellow. "Perhaps not that track," he said.

Cale's LP *Artificial Intelligence*, made for the British label Beggar's Banquet, is his twentieth. He believes in symmetries, and they abound here. Cale has just produced an album, also on Beggar's Banquet, for Nico, the throaty German chanteuse. And it has been twenty years since Cale and Nico worked together in a band with an eternal afterlife: the Velvet Underground. The conjoining of Cale and Nico may not have been calculated, but the group that spawned them has never been so hot: Four albums of old songs were rereleased earlier this year, and for the first time, a Velvet Underground record has been in *Billboard*'s Top 100.

Cale, who was born in South Wales in 1942, took an odd route to rock 'n' roll. Classically trained, he had been studying composition at Tanglewood but began to move in the avant-garde orbit—Nam June Paik and Yoko Ono—and then fell in with the Velvets, Andy Warhol's house band. Most members—including, briefly, lead singer Lou Reed—left the music business after the band's demise. But not Cale. "It did me a favor," he says. "I learned I could do other things. Produce, arrange." The work he has done since has veered from high-energy rock to bluesy "new music" to semi-classical, and has earned him a following of cultish intensity.

John Cale: "I want to come out looking like Shostakovich."

Cale's SoHo apartment, where he lives with his wife, Risé, is a compact library of terrorism and counterespionage, and it was with reluctance that I steered the conversation from Peru's Shining Path movement back to music. "Popular musicians have a peculiar problem," I said, "which is . . ." "They grow old," Cale cut me off. "They go out to pasture or out to Vegas."

But Cale has other plans. Some promoters in Holland have asked him to do a classical score. "Once I put my foot into this, I'm not going to be a fly-by-night," Cale says, brooding. "I want to come out looking like Shostakovich or Vaughan Williams. I'm not going to end up like Philip Glass."

He doesn't enjoy Glass? "It's boring. It's holding a mirror up to people. If this is what the future of American music is going to be, I'm going to be very . . . disappointed."

ANTHONY HADEN-GUEST

Photograph by Dana Fineman/Sygma. Illustrations; top, Guy Billout; right, Bettmann Archive.

NIGHT HEAT

THE OTHER SIDE OF BINGO

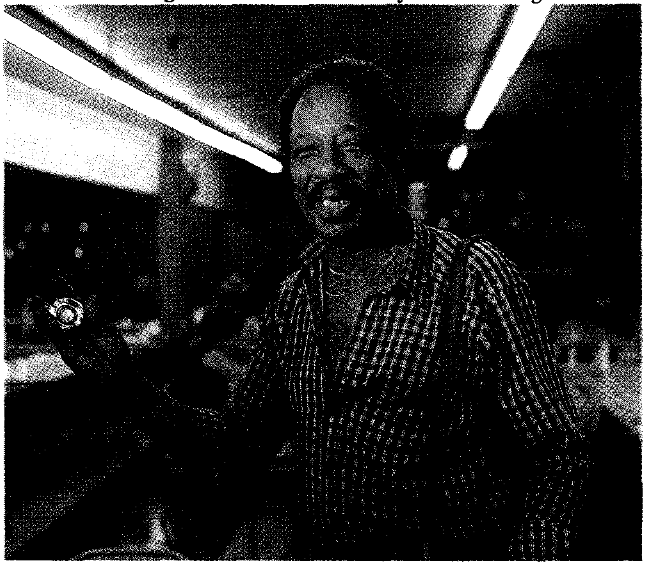
ONE DAY NOT LONG AGO, the Division of Bingo for the City of New York got a hot tip. Somebody was taking illegal side bets inside the bingo hall on Empire Boulevard in Brooklyn. The head of the division, Burton Goldstein, dispatched one of his best bingo inspectors, Cal Lyons.

"Actually, we only have five inspectors," said Goldstein. "But Cal *is* very good."

At 7:30 P.M. a few days later, Cal Lyons showed up outside the bingo hall, a few blocks from where Ebbets Field used to be. Immediately, he spotted the reason for the complaint: two buxom, fortyish women loudly soliciting bets from passersby. When the women saw Lyons, a handsome, graying 55-year-old from Trinidad, they fell silent for a moment.

"I did not know you was comin', inspector," one of the women said with a Jamaican accent. "They should have put a sign up."

After fifteen years as an inspector, Lyons is a familiar face around bingo halls. An easygoing man with a firm sense of irony, Lyons, who lives in the Bronx and has three grown children, visits two halls a night, five nights a week, trying to police the 800 "charitable" organizations around town that are licensed to run bingo. Lately, gamblers like the women outside the hall have begun to act as bingo bookies, handling as much as $100-million a year.



Bingo inspector Cal Lyons

Lyons warned the women to stay out of the hall, but there was not much else he could do. He had to stand by and watch as they stopped seven people on their way into the hall to book about $100 worth of illegal bets. "On the sidewalk," he said, "I have no jurisdiction."

At eight o'clock, Lyons went inside. While he checked the books, a heavyset man at the front of the hall pulled numbered Ping-Pong balls from a box and announced the numbers into a microphone. The players followed the game on their individual cardboard cards, but most of the attention was directed to the large electronic scoreboard on the wall. The illegal bets are based on the order in which the numbers appear on the large scoreboard, not on the individual cards.

"The prize money for the regular games is nothing," said one player, a rail-thin man in his fifties. "The real money is on the big board."

There was a time when the game was a bit less complicated. Thirty years ago, churches and synagogues around the city were able to draw thousands of people to their charity games by offering as much as $5,000 in prize money. But after a legislative change in the 1960s, prize money was limited to $1,000, and players began to seek other ways to make the stakes interesting.

As a result, inspectors like Lyons can only keep track of the official bingo profits (3 percent goes to the city) and try to limit the gambling by their presence.

But this night, the inspector had an additional headache. As he left the hall, the two female bookies outside, apparently in a playful mood, pounced on him and reached inside his shirt to pinch his nipples. "Give us a dollar," they chanted. "I love those nipples."

After a few minutes of hounding, Lyons, who makes $22,000 a year, gave each of the women a dollar just so he could leave in peace.

"They didn't even want the money," he said. "They just wanted to see if I'd give it to them. I don't understand these people. But then, I'm not a gambling man myself." PETER BLAUNER

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ Full-leg-and-bikini wax at the Elizabeth Arden Salon (691 Fifth Avenue), $50.

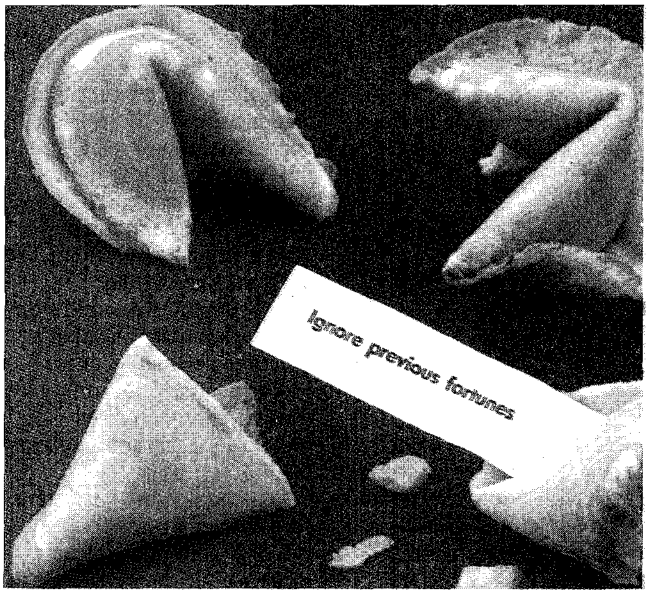
☐ Bottle of twelve Marazine motion-sickness pills from Kaufman Pharmacy (Lexington Avenue and 50th Street), $3.39.

☐ Pair of color passport photos at Passport Acme Photos (630 Fifth Avenue), $5.

☐ Hair highlighting at the Gil Ferrer Salon (21 East 74th Street), $60 for short hair, $120 for long.

☐ Claude Montana/Mikli sunglasses with white pearlized frames at Mishon Mishon (140 East 59th Street), $120.

TRUE TALE



Opened at Wan Fu, August 1, 1985

Photographs: top, Jon Love; bottom, David Kelley.

CHOW

Classical Dim Sum

Gil Weist at the Chinese Tea Room

LOOK OUT RUSSIAN TEA Room—here comes the Chinese Tea Room, at 165 West 56th Street, also just a little to the left of Carnegie Hall. The Tea Room, which has just opened at the site of the old Carnegie Tavern, is owned by Gil Weist of Michael's Pub, so naturally there's music—Tony Tamburello plays piano from 9 P.M. until midnight. A special dim sum lunch has been set up, perhaps to lure away the Russian Tea Room's entertainment power brokers, and in the fall, dim sum will be offered at late supper. There is also a full Hunan-Sichuan menu.

Much of the kitchen staff comes from the David Keh restaurants: Manager Stephen Lok was at Uncle Thai, and chef Fan comes from Pig Heaven. Chef Bau was at Fortune Garden. Despite the strong ties to Keh's kitchens, everybody swears the menu has borrowed only two dishes, a spectacular orange beef and a delicate lemon chicken. Dinner for two costs about $35. The Chinese Tea Room is open daily from 11 A.M. to midnight.

BARBARA COSTIKYAN

SPORTS

RUNNING WILD

DEDICATED RUNNERS have been known to go for some pretty strange gear, but the "killer bees" Nike plans to bring out at the end of summer may be a little much for even the most diehard Reservoir rat.

Described as "tights for the feet" by Nike Running product manager Tom Hartge, the black-and-yellow slipperlike Sock Racers are designed to simulate the freedom of running barefoot. However, Hartge has few illusions about the "you've got to be kidding" reception he expects. "It is the runners who are looking for an edge who will take the chance," he says.

Gary Muhrcke, winner of the first New York City Marathon and owner of the Super Runners Shop chain, thinks that the first feet to cross the finish line in this October's marathon may well be wearing Sock Racers, which will cost $50 a pair. He feels the shoe is "an improvement over what's on the market now, and that's what the serious racer is looking for." He doubts, though, that its offbeat appearance will touch off any fashion trends.

What are Muhrcke's plans for his own pair of Sock Racers? "I'm going to paint mine white," he says.

NICOLAS DOLIN

L.A. TELEX

Asner Anoints A Duke

ONE FORMER PRESIDENT of the Screen Actors Guild has done so well for himself that it's easy to forget there have been others. Starting with Eddie Cantor in 1933, the list includes James Cagney, George Murphy (who, like Ronald Reagan, later went into politics), Charlton Heston, and most recently Ed Asner, who is stepping down after two controversial terms.

As with the last two elections, the one that will take place in October pits the Asner forces against those led by Heston. Asner is supporting Patty Duke, who not long ago played a president in the ABC comedy *Hail to the Chief.* Heston is supporting Ed Nelson, now on *Capitol* and once Dr. Rossi on *Peyton Place.*

The Heston-Nelson wing advocates greater focus on Guild activities and less on world affairs. "We were the loyal opposition," says Heston, "but when we suggested they were spending too much SAG time and money on activities that didn't directly bear on actors and their problems, we were addressed as a traitorous rebel cabal."

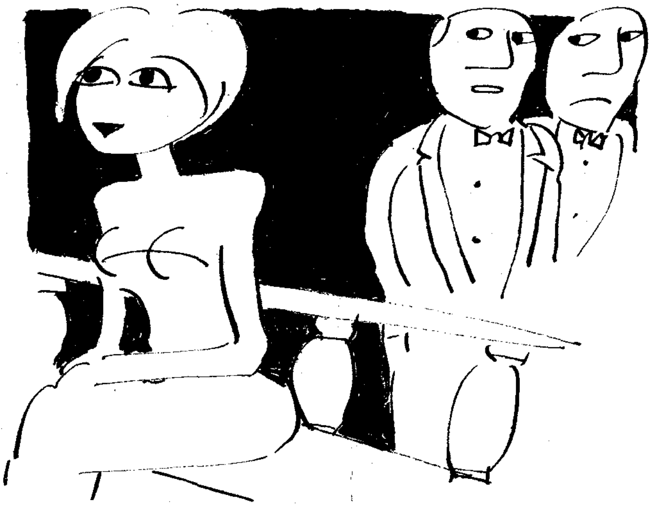
Nelson, who once played a senatorial candidate on *Lou Grant,* says Asner's political speechifying exceeded his mandate. "It's a lack of self-control, and it's irresponsible. We just can't get aboard every just cause."

Duke promises she would keep a lower profile than Asner. "Ed was a victim of naïveté and of thinking he could say his heart and people would accept it," she says. But Asner has no regrets. "We survived the worst attacks and still advanced," he says. "It's been a hell of an education—the kind you can't buy in college."

The morning line on the election, as heard at Ben Frank's, a coffee shop on the Sunset Strip where actors congregate, was summed up by a veteran character actor. "Nelson's got the experience, but Anna [Duke's real name] is a star," he said. "It's Hollywood. You don't have to be a rocket scientist to see what's going to happen."

DAVID FREEMAN

PEN & PENCIL



"Claudia tells me she is beyond *money."*

ANTHONY HADEN-GUEST

Photograph, top: Jon Love.

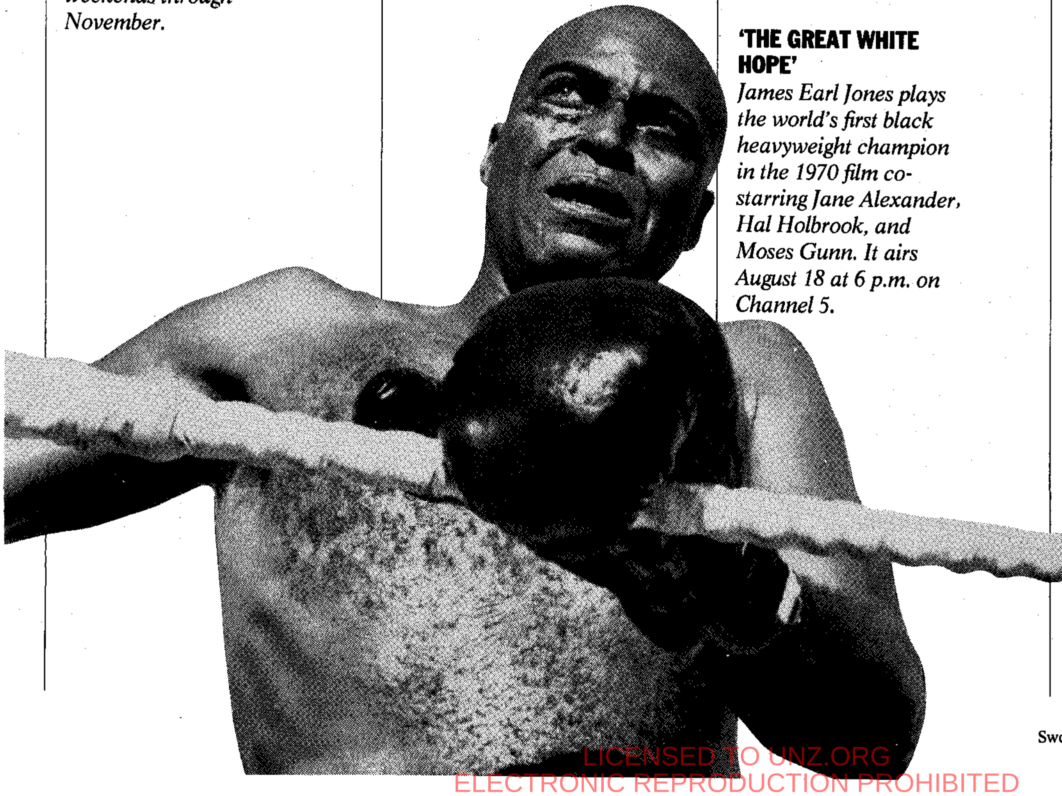
RUTH RECOMMENDS

BY RUTH GILBERT

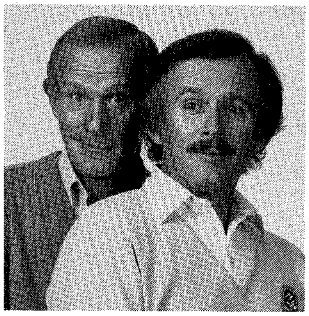
Festival Latino in New York, representing fifteen Latin American countries, is being held at the Public and Delacorte Theaters, Circle in the Square Downtown, and sundry outdoor sites through August 18 (call 598-7182 for details).

'LUISA FERNANDA'
Alex Pérez and Salomé Martinez star in one of Spain's most popular zarzuelas, about a political struggle in Madrid. It's now at Repertorio Español's Gramercy Arts Theatre weekends through November.

'THE MERCHANT OF VENICE'
This version takes place in New York's 1933 underworld and is directed by Rudy Caringi, who plays Shylock (below, with Greta Turken). It's free at the Rotunda, 79th Street and the Hudson River, Wednesday through Sunday at 8 p.m. starting August 14.



'THE GREAT WHITE HOPE'
James Earl Jones plays the world's first black heavyweight champion in the 1970 film co-starring Jane Alexander, Hal Holbrook, and Moses Gunn. It airs August 18 at 6 p.m. on Channel 5.



NEIL SEDAKA AND THE SMOTHERS BROTHERS
The comedy-minstrel brothers Tom and Dick (above) appear with pop music's idol at the Westbury Music Fair August 14 through 17 in a program of frank and topical satires, and songs from the fifties, sixties, and seventies.

NEW YORK CITY OPERA
Faith Esham and Jerry Hadley sing the leading roles in Massenet's Manon, *opening at the New York State Theater August 18. Esham sings the role of the country girl attracted to great wealth; Hadley plays her one true love.*

Photographs: top left and center, Martha Swope; bottom right, Susan Cook/Martha Swope.

New York

AIDS: One Man's Story

By Patricia Morrisroe

‘I COULD NEVER THINK ABOUT MY OWN DEATH,” SAYS Victor Bender, sitting in his apartment on a clear July afternoon. “I wanted to live forever. It was too unimaginable not to be breathing, tasting, smelling, hearing. I couldn't picture myself sitting on a cloud with a harp and a halo. My ex-lover used to tell me, ‘We're energy, and energy can't be destroyed.’ But energy can't think. It can't feel and taste and smell. It can't eat a hamburger or go to the theater. I could never deal with that.”

But now Victor, who just celebrated his thirty-ninth birthday, has to deal with it. In January, he was diagnosed as having AIDS, the deadly viral disease that destroys the immune system and that has killed over 6,000 Americans in the past three years. Victor has Kaposi's sarcoma (KS), a rare form of cancer that along with Pneumocystis carinii pneumonia (PCP) is the disease most commonly associated with AIDS. The average life expectancy of someone with KS is about eighteen months. “I could live another year,” says Victor. “But then again, according to my doctor, I could die tomorrow.”

He's already spent sixteen days in the hospital with a number of serious infections, including meningitis and encephalitis. For weeks afterward, Victor suffered neurological impairments; he had difficulty reading, talking, and walking. Now he can get around with the help of a cane, but since he has trouble with his balance, he can't go very far. Weekly chemotherapy treatments leave him dizzy, and he suffers from constant stomach pains. Then there are the KS lesions that cover his stomach, back, and arms. In January, he had 2 lesions; now he's got over 160, and they're spreading. “It's all very confusing to me,” Victor says. “It's not like the aging process that gradually happens over years. It's all of a sudden. Yesterday, I noticed the seats labeled SENIOR CITIZENS AND HANDICAPPED PEOPLE on the bus, and I wondered if I qualified to sit down. But I'm not elderly, and I don't feel handicapped.”

On June 14, Victor had to quit his job as a tour guide on the Circle Line. He had worked there for six years and loved it. “Towards the end, I wasn't my old self,” he says. “I used to jump around and have a lot of enthusiasm. But I was getting exhausted very quickly. I was sitting on a chair, sweating, with my hands on my knees. Finally, I could barely hold the microphone. It broke my heart.”

Victor had been making $800 a week. Since he isn't eligible for a pension, he has no income now except for his weekly $135 disability checks, which will run out in 22 weeks. The maintenance on Victor's co-op is $782 a month, so he's had to draw heavily on his savings. He figures he has enough money for another four months, and then he will have to ask his mother for help.

But Victor counts himself among the lucky ones. Unlike the many AIDS victims who die in poverty, he has a nice place to live and access to family money. But Victor has always been proud of his independence and feels that his “dignity is slowly being stripped away.” “It's heartbreaking to leave the job you love,” he says, “and live off what you've saved for retirement, knowing you'll never retire. I don't want to ask my mother for help. It hurts to be so dependent. It hurts a lot.”

As Victor is trying to cope with his increased vulnerability, the members of his family are being forced to confront their attitudes about a number of highly charged issues, including Victor's homosexuality. Though AIDS is not a “gay plague”—41 percent of cases in the city have occurred among heterosexuals—gay men, along with intravenous-drug users, fall into the highest-risk category. “AIDS in itself is a frightening disease,” says Victor's older sister, who lives in the Midwest. “On top of that, you're broadcasting your sexual preference to the world. I'm a very conventional person. I love my brother, but

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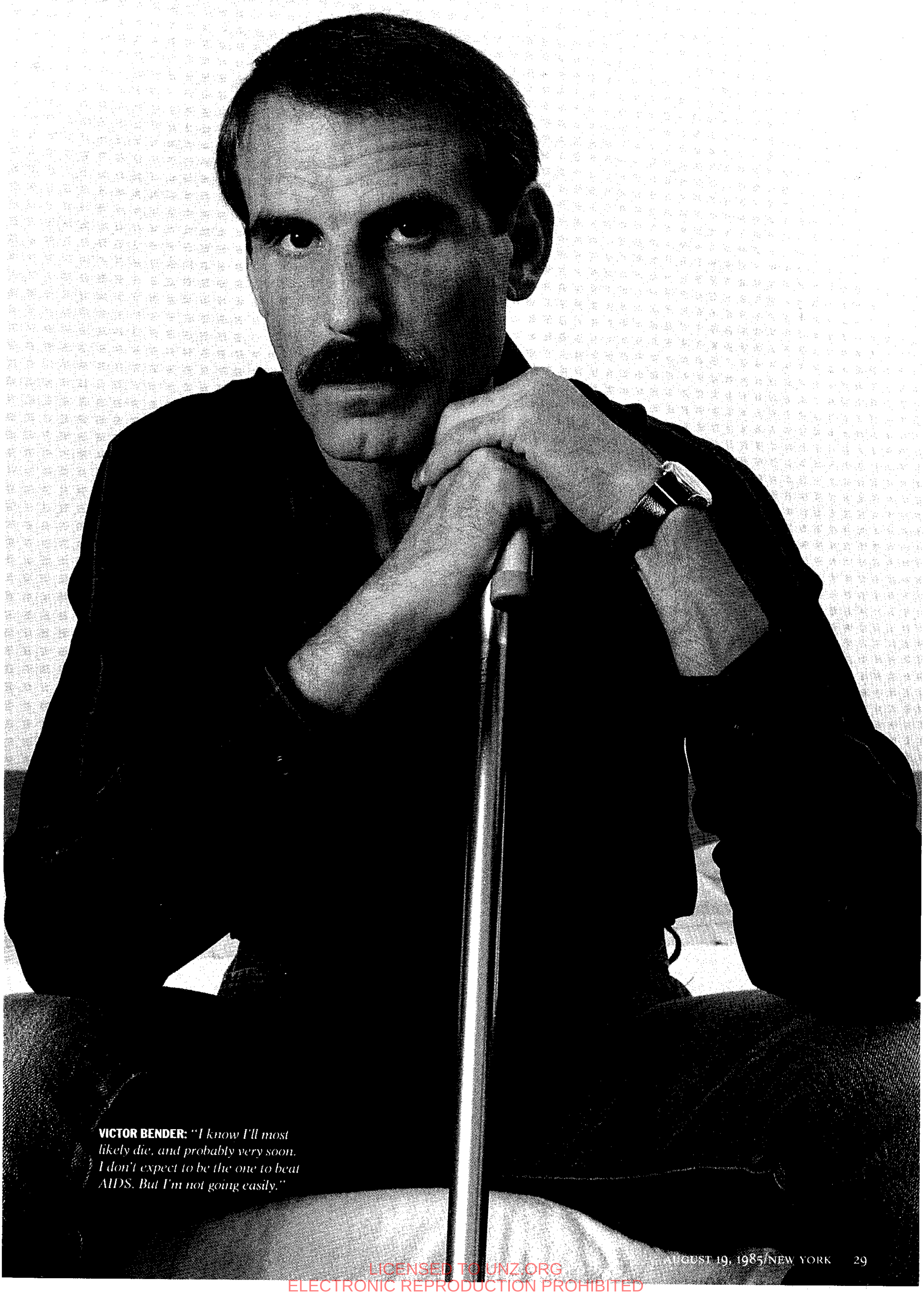
PHOTOGRAPHED BY FRANK FOURNIER



VICTOR BENDER: *"I know I'll most likely die, and probably very soon. I don't expect to be the one to beat AIDS. But I'm not going easily."*

“GOOD FRIENDS ARE DYING ALL THE TIME.”

you grow up with certain feelings that are hard to change.

“I had read about AIDS,” she says, sitting in her mother's Manhattan apartment on a recent trip to New York. “But I figured it was just confined to a few people. I knew it was fatal, but you think it always happens to somebody else—not to your own brother!” She shifts uncomfortably in her chair and fingers the collar of her frilly white blouse. “The whole thing is a nightmare,” she says.

For Victor, AIDS is an unavoidable reality. “Some days are better than others,” he says, “but most are pretty lousy.” He keeps busy as a volunteer at Gay Men's Health Crisis, a nonprofit organization on West 18th Street that offers support for people with AIDS. He counsels people on the hot line, and, says supervisor Barry Davidson, “he would move in if I let him.” Without GMHC, Victor would be lost. Not only does it give him a place to go but it's also strengthened his ties with the gay community. “Right now, AIDS is our common oppressor,” he says. “Just as a platoon fights harder because the drill sergeant is giving them hell, we're banding together as a unit to fight this disease. Some people say AIDS is God's wrath, and that we're being punished because we're homosexual. What nonsense! Last weekend, I was sitting at the GMHC table at Sheridan Square, which was set up to distribute educational material. A middle-aged man with a baby looked me straight in the eye and shouted obscenities. He continued as he walked down the street. ‘I hope you all die,’ he screamed.”

Victor couldn't take it anymore and finally shouted back. “Don't worry,” he said, “I am.”

IT'S A BRIGHT SUMMER DAY, AND THE GRASS IN FRONT of Victor's duplex on Charles Street has a pungent, just-mowed smell. Victor is standing in the doorway, wearing faded jeans and a Yankee T-shirt. Except for the cane, Victor doesn't look terribly ill; his face is tanned, and chemotherapy hasn't caused any noticeable hair loss. But his arms betray the symptoms of Kaposi's sarcoma. They're covered with strange-looking purplish marks, as though someone had stubbed out dozens of cigarettes on his skin. Supporting himself with his cane, Victor heads inside the apartment, his body lurching in several directions at once. He stops briefly to point out the ivy on the front of the house. He planted it six years ago, when he moved into the apartment with Michael Torzewski, who was his lover. They bought the place together, but Michael moved out shortly before Victor was diagnosed as having AIDS. Now Michael is living with another man, although he sees Victor often.

The apartment is split into five levels; downstairs, there's a study filled with books. On a shelf, there are several framed pictures. One is a photograph of Victor as a little boy, looking much the way he does now—dazed and slightly sad.

On the top level, there are two bedrooms. Victor sleeps in the front room, which has a balcony overlooking the street. Huddled on a chest are 35 teddy bears in all shapes and sizes. “Friends gave them to me,” he says. “I didn't have to buy one.” The second bedroom belongs to Horatio, Victor's housemate. He met Horatio, who is 35, at GMHC and knows very little about him except that he's from Argentina and that he has AIDS. “I think he was a bookkeeper,” Victor says, “but I'm not sure. You don't ask someone, ‘Hey, what did you do before you were dying?’ Horatio had no place to live, and I had an extra room. He pays a little rent, but I don't care about the money. We watch TV together and keep each other company.”

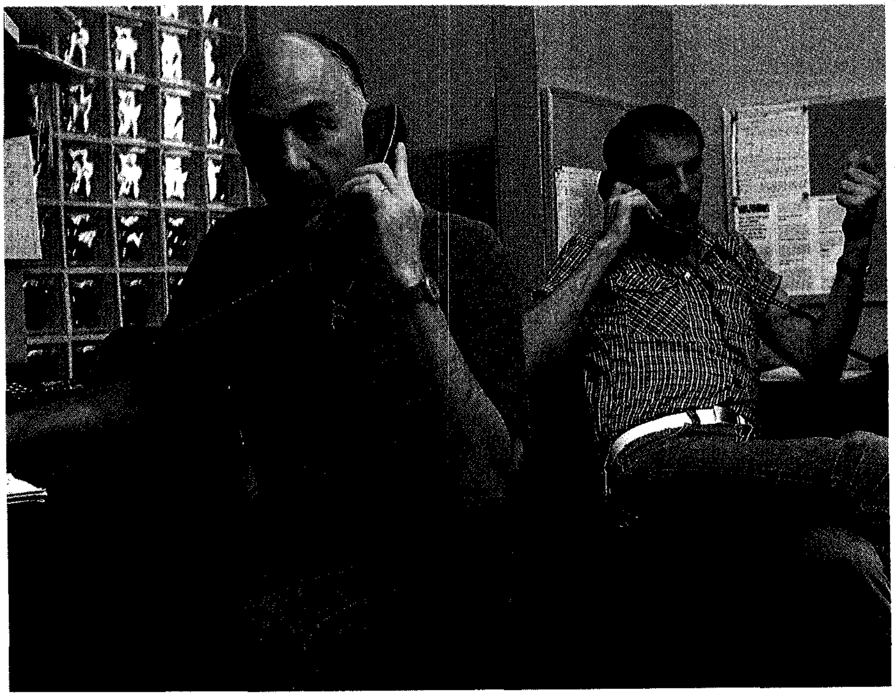
Horatio was diagnosed as having KS about eighteen months ago. According to Victor, the lesions cover his entire face and body, right down to his toenails. “When I first saw Horatio, I burst into tears,” Michael says. “It's an advanced stage of what Victor has, and I don't know how Victor can stand to be around him. It's a constant, horrifying reminder of what might happen to him.” But Victor dotes on Horatio. “He brings out the Jewish mother in me,” he says, laughing. Though Horatio has been in the hospital for the past three weeks, Victor bought new furniture for his bedroom. “I want him to have a happy homecoming,” he says. So Victor vacuumed the rug, changed the sheets, and laid out two fresh towels on the end of the bed. He even put a teddy bear on Horatio's night table.

Victor says Horatio is “deeply spiritual” and is “ready to die.” “A few months ago, he stopped chemotherapy,” Victor explains. “He just wanted to go out peacefully. Well, he didn't. He was in tremendous pain and had to go back on chemo.

“It's a choice each of us has to make,” he says. “Chemo gives me nausea, fever, chills, and muscular aches and pains. But chemo offers hope, and I'm willing to suffer any physical pain for that.

“I'm not an optimist about the disease,” he says. “I don't plan on dying, but I know I'll most likely die, and probably very soon. I don't expect to be the one to beat AIDS. But I'm not going easily. I want the plug of the respirator fused to the socket in the wall, and I want an armed guard at that plug 24 hours a day. If there's a chance, I want it.”

Victor heads downstairs to answer the doorbell. It's a young man delivering a flier about a memorial service for his lover, who recently died of AIDS. The dead man was a friend of Victor's; Victor glances at the flier and then places it on his desk. “After a while, you just get used to it,” he says. “It doesn't mean I'm getting hard or callous. Good friends are dying all the time. I go to their memorial services. I don't cry or grieve. It's expected.” Victor says that three friends have died in the past three weeks, and that he's tired of crossing off people's names in his address book.



COMFORT IN NUMBERS: *Victor and supervisor Barry Davidson man the AIDS hot line.*

GMHC
GAY MEN'S HEALTH CRISIS, INC.
FIGHTING FOR OUR LIVES

RALLYING POINT: *"Right now, AIDS is our common oppressor," says Victor (center).*

"There was one man who was a brilliant makeup artist and hairdresser," he says. "He did all the big stars. I saw a tape of a TV show he did in California, and I couldn't believe it was him. By the time I met him at GMHC, he looked like E.T. Three times he was given up for dead, but even though he couldn't walk anymore, he came to visit me in his wheelchair. I wasn't home, and he lay down on my front lawn. When I got back, he told me how much he appreciated the smell of fresh grass in the middle of Manhattan. Later, we played Trivial Pursuit. He died the next week."

When Victor was first diagnosed, he thought about traveling. "I wanted to see all the places I never got to see," he says. But he quickly became too weak, and now he's afraid to go too far from home. "A couple of weeks ago, GMHC organized an outing to Fire Island," he says. "By the time I got off the ferry, I was exhausted and depressed. I went into a bedroom to change. I took off my clothes and looked at myself in a full-length mirror. I couldn't believe it. My body had spots like a leopard, and I started to cry. I used to look good." Later in the afternoon, Victor developed stomach pains on the way to a bar and had to be taken back to the house. "I was so tired, and I didn't want to be a burden on anybody," he says, "but all I wanted was to go home. Finally, it was time to take the ferry back to the mainland. I tried to walk to the boat, but I couldn't make it. They had to pull me in one of those little children's wagons. I felt so embarrassed.

"So now I don't think I can go away again," Victor says. But then his face brightens. "Well, maybe I can. Maybe tomorrow I'll be a little better." He smiles. "At least I can dream."

BEFORE HE GOT AIDS, VICTOR USED TO DREAM A lot. He was writing a history of New York City, and when he wasn't at the Circle Line, he was doing research at the New-York Historical Society. Victor is fascinated by New York, and that's why he became a Circle Line guide. He talks lovingly about his job, particularly about the way the weather affected the tours. When fog obscured the shoreline, he could be as creative as he wanted; he'd let his imagination run wild, giving tourists his idiosyncratic view of the city.

"I never saw a guy love a job so much," says Steve Moran, who is also a Circle Line guide. "After he was diagnosed, he came back with a cane and was walking like he had multiple sclerosis. I remember someone offered him a chair, and he shot them a look that said, 'Get the hell away.' Victor was so determined."

"My mother once said I was like my father," Victor says, "and that was the biggest compliment I ever got." Victor's father was Dr. Morris Bender, a neurologist who taught at Mount Sinai and NYU Medical School. "I guess you could say we're a medical family," Victor explains. His older brother, also a neurologist, is married to a pediatrician; his sister in the Midwest is married to a neurologist; another brother became a dentist; and his younger sister is a psychiatrist. "And don't forget the male cousins. Most of them are neurologists, too.

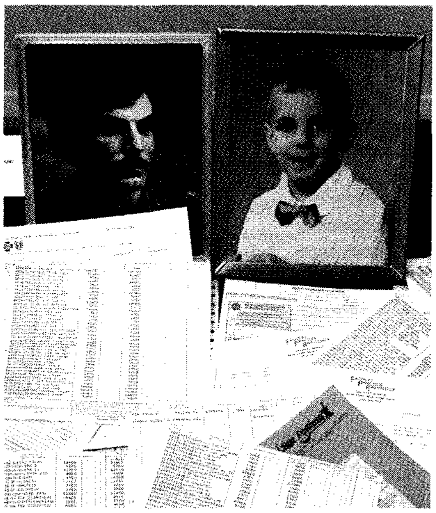
"My father used to say, 'Get your M.D. and then you can do anything,' " Victor says, "but I never wanted that." Instead, Victor wanted to be an actor. Growing up on Long Island, he was the president of the high-school drama club and won the leads in all of the plays. Even so, he felt like an outcast. "I didn't admit to anyone I was gay," he says. "I wanted to be friends with some of the guys, but I was afraid to socialize with them because they wanted to talk about their girlfriends and I couldn't. I also couldn't tell them that I was attracted to them. I kept it all inside, and I hated myself."

Later, as a student at the University of Pennsylvania, Victor suffered a nervous breakdown. "I can't say what made me fall apart," he says. "It involves my entire life experience. A lot of it might have been the homosexuality thing. I can't pinpoint it. I just know that one night I started to cry, and I couldn't stop. I cried for eight straight hours. I was a mess."

Victor spent four years in a private mental hospital in Philadelphia, during college and after. "Somehow I managed to get my B.A. in English literature," he says, "and then I went straight from the graduation ceremony to the hospital. During the next two years, I had some of the most horrible and won-

“THE ADVICE WAS TO LIMIT YOUR PARTNERS. I *DID.*”

derful experiences of my life. I witnessed some awful things. I saw a man push his fist through a pane of glass and then rub his wrists back and forth on the jagged edges. I saw myself do things that I regret. Terrible things.”



MEMORIES: *Boyhood pictures and medical bills.*

But Victor also had a psychiatrist who helped him come to terms with his sexuality. “Finally, I felt good about myself,” he says. “When I left that hospital, I was 23 years old and I felt like I had just been born.” Victor says the experience in the mental hospital has helped him cope better with AIDS. “I learned that psychological anguish can be worse than physical pain,” he explains. “That’s why I judge every day not by how I feel physically but how I feel mentally.”

After Victor was released from the hospital, he met his first lover, who was getting an M.B.A. at the Wharton School. Together they moved to Paris, where Victor taught English. They lived there for two years and then came back to New York. The couple split up three years later. “One of the nice things about gay life,” says Victor, “is that there are no papers, and no divorces.” Several years later, he met Michael in a bar; their relationship lasted nearly a decade. “We had a good life,” Victor says. “We’d go out with friends to the movies and have brunch on Sundays. We took vacations together. A few years ago, we spent two weeks traveling throughout New England during the fall-foliage time. I spent weeks planning the trip. We also went to Europe together. Michael had never been to Paris, and it was wonderful to see the joy in his face.”

Since Victor is a gourmet cook, they threw lavish dinner parties, with Michael acting as host. “Victor was Julia Child to the tenth power,” Michael says. “For his parents’ anniversary, he cooked for a week.” Victor prepared terrines, and Cornish game hen stuffed with apples and sausage and topped with foie gras. “I borrowed some eighteenth-century silverware and linens,” Michael says, “and the table was beautiful.”

Victor’s family accepted his homosexuality, but not without some difficulty. “My mother said, ‘It’s a stage, you’ll outgrow it,’ ” Victor says. His older sister admits she was “extremely upset” when she discovered Victor was gay. “It didn’t make me love him any less,” she says, “but I wished it wasn’t true.” Still, Michael accompanied Victor to all the family functions. “It was never discussed with the relatives,” Victor says, “but they always saw me sitting next to Michael. We didn’t dance together or kiss. We didn’t talk about it. But we didn’t deny it.”

TIES THAT BIND: *With former lover Michael Torzewski.*

During the time they were together, Victor and Michael had an “open relationship.”

“We were not monogamous and never claimed to be,” Victor says. “We’d be together all week, but one night we’d go out on our own. If we were going to do something, we did it at the other person’s house. No big deal.

“But if I knew what I know now,” Victor says, “if I’d heard that 2 million people in New York had been exposed to the virus, and that I was killing or being killed, I think I would have stopped. But three years ago, the advice was to limit your sexual partners. I *did.* I still went to the bars. Maybe I didn’t go far enough.”

IN SEPTEMBER 1984, VICTOR WAS taken to St. Vincent’s emergency room with severe gallbladder pain. Doctors couldn’t figure out the cause, and Victor was discharged after three days. A year before, he had developed oral thrush, a thick white coating on the tongue that usually indicates an immune deficiency. According to Michael, he was also experiencing night sweats and fatigue. But Victor says he never thought about the possibility of AIDS. “A lot of gay men have lowered immune systems,” he says.

By November, Victor had developed a lesion on his right forearm. “It was just a small red dot,” he says. “Kaposi’s sarcoma had been described to me as a big purple thing the size of a quarter. This wasn’t purple, and it wasn’t that big.” But Victor went to his doctor, who told him to see a dermatologist if it didn’t go away. It didn’t.

Meanwhile, Victor and Michael decided to end their relationship. Michael was in love with another man and wanted to move in with him. The breakup couldn’t have come at a worse time for Victor. His best friend, who had suddenly developed neurological problems, was near death at Bellevue. As it turned out, he was suffering from ARC (AIDS-Related-Complex), a milder form of immune deficiency that may or may not lead to AIDS.

Several weeks later, Victor woke up one morning and noticed that his left arm felt “sunburned.” Immediately, he made an appointment with his doctor, who told him it was herpes zoster, a virus that is sometimes an early symptom of AIDS. The next day, Victor had fever and projectile vomiting.

“When Vic told me what was going on, I said, ‘This is bad news,’ ” explains his younger sister, a warm, outgoing woman

VICTOR'S FAMILY WAS THROWN INTO AN "UPHEAVAL."

who practices psychiatry at a prominent New York hospital. "I picked him up in a car and brought him to Mount Sinai," she says. "He had a high fever, and he was shivering. God, I was scared. I kept on patting his head and calling him 'baby.' " Immediately, the virus spread to Victor's central nervous system, and then to the brain, resulting in meningitis and encephalitis. "They did a battery of tests," Victor says.

"I had three spinal taps, a CAT scan, a bone scan, a body scan, a liver scan, and blood-gas and bone-marrow tests. They biopsied a swollen lymph node, and they did an endoscopy and colonoscopy. I dreaded waking up in the morning."

Still, Victor continued to deny the possibility that he had AIDS. He says it didn't occur to him until the doctor walked into his hospital room and shut the door. "He never did that before," Victor says. "Then he sat down on the chair next to my bed. 'I have some bad news for you,' he said. I felt a chill. He told me they had found Kaposi's sarcoma in the biopsy of the lymph node. I just sat there, calmly. I didn't say a word. Tears just started to fall out of my eyes."

When his younger sister heard that Victor had AIDS, she was just about to leave with her husband for a symposium in Africa.

"Immediately, I burst into tears," she says. "It was like 'Oh, my God! What do I do? Should I cancel the trip?' My husband convinced me to go, but I cried all the way to Africa."

For Michael, the news was just as traumatic. "Victor called me right after he was diagnosed," he says. "I put down the phone and told him I had to call him back. I couldn't talk. This was someone I shared a bed with for nine years, and even though I was living with someone else, I still loved him. I never expected Victor to have AIDS. I wanted us to be friends and grow old together."

After Victor was released from the hospital, he was bedridden for several weeks. His mother and Michael took turns caring for him. By then, his younger sister was home from Africa and was thrown into a "major family upheaval." "They didn't know who to tell and what to say," she explains. "They were afraid to call Vic and worried that he was going to have a breakdown."

She acted as intermediary, keeping her family posted on Victor's progress and getting his calls in the middle of the night. "He'd call me up and say, 'I'm scared of dying,' " she says. "Once, he pleaded with me to come down to his apartment. The place was 95 degrees, but Vic had terrible chills. He was covered in a million flannel things and was in such pain. I gave him a body massage, and he was so grateful.

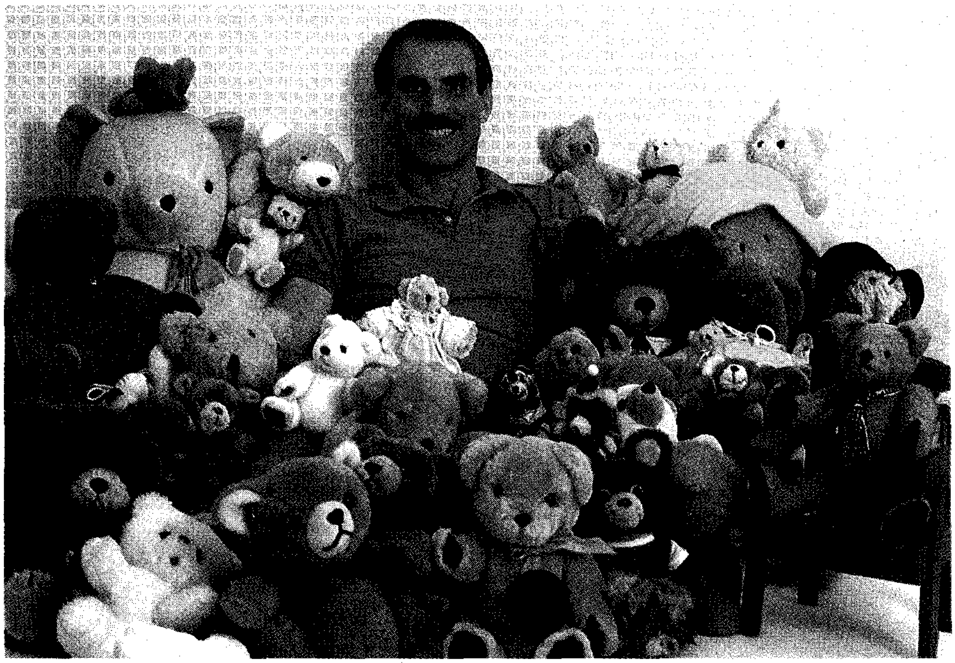
"A few days later," she says, "I ran into a doctor at the hospital and asked him about Victor. 'We're talking maybe eighteen months,' he said. Then he told me he always wore rubber gloves when examining AIDS patients. I couldn't believe it! Vic is my brother. How could I wear gloves?"

During the first few weeks at home, Victor says he stared at the four walls and did a lot of crying. When he couldn't stand the isolation anymore, he went to Gay Men's Health Crisis, where he met Bob Cecchi, who serves as a liaison between the organization and AIDS patients.

"I just happened to be on duty when Victor walked in the door," Cecchi says. "He tried to talk, and then he burst into tears." Cecchi told him about GMHC's services and suggested Victor enroll in one of the weekly group sessions.

"After he finished talking to me," Victor says, "Bob asked, 'Is there anything else I can do?' Then he said, 'How about a hug?' I wanted that more than anything else, and I fell into his arms, and he hugged me hard. My arm and back were in excruciating pain from the herpes zoster, but it didn't matter."

Victor stops to wipe the tears from his eyes. "It was like he was giving every inch of his strength to help me," he says, "and I'll never forget that hug for the rest of my life."



SYMPATHETIC CHORD: *Friends have given him 35 teddy bears.*

AS SOON AS HE COULD, VICTOR WENT BACK TO work at the Circle Line. Only his friend Steve Moran knew he had AIDS; Victor's other co-workers thought he was suffering from cardiovascular cancer. "When Victor told me he had AIDS, I said to myself, 'What is that?' " Steve says, sitting in a Spanish restaurant. He's a heavyset man in his mid-fifties, with a shock of white hair and the deep, resonant voice of a radio announcer. "Immediately, I called a friend who is a physician, and he said, 'Sit down.' He told me what was happening, and I said, 'This is a horror.' Then I started to read everything I could about the disease, and it made me angry the way people were being treated. They wouldn't even bring Victor's food into the room when he was in the hospital. What is this? The fourteenth century? And why the hell isn't the government doing more?

"Victor is like my kid brother," he says. "His life-style doesn't have anything to do with mine, but AIDS isn't a moral issue. For Christ's sake, these people aren't lepers." Steve raises his voice, and his face gets red. "I'm sorry," he says, "but I've got a lot of anger. I refuse to accept his dying. Three weeks ago, he called me up, and he was in such pain. 'I have such a need to hold on to someone,' he said. I told him to come over, and I just held him in my arms." Steve weeps openly in the restaurant. "We were friends," he says. "I'll miss him."

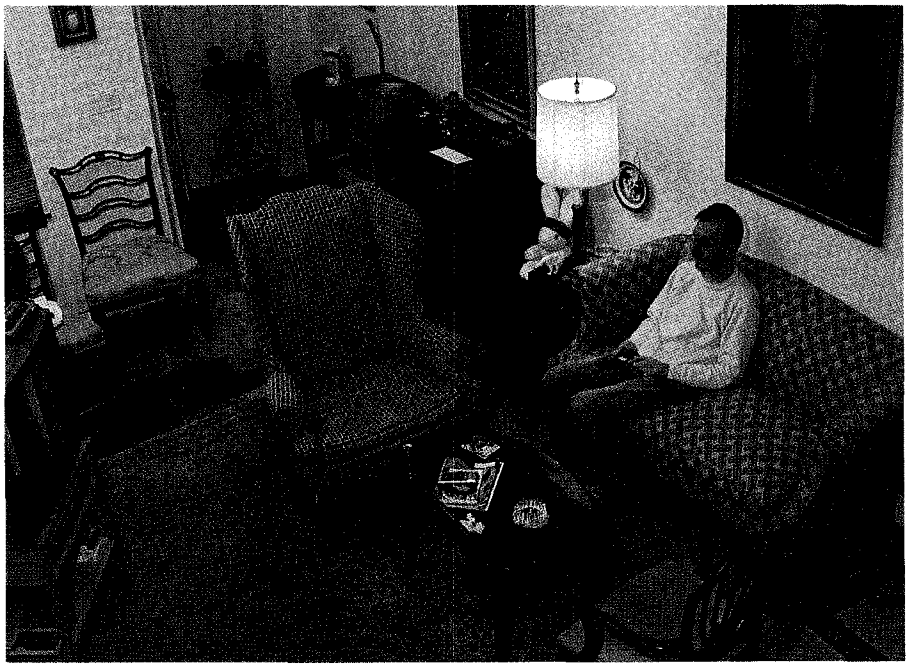
When Steve finishes the season at Circle Line, he says he plans to do volunteer work at Gay Men's Health Crisis. "In the past, I used to go traveling," he says, "but now I want to do something more."

“VIC IS MY BROTHER. HOW COULD I WEAR GLOVES?”

On the other hand, Michael, who is 36, has turned into a recluse. A handsome man, with brown hair and a deeply tanned face, he speaks in flat, sorrowful tones, like a soldier who's suffering from shell shock. Soon after Victor's diagnosis, he had a complete physical. Though he has lowered immunity, he doesn't exhibit any signs of AIDS. But Michael is realistic about his chances.

“I'm in the highest-risk group,” he says. “I could die tomorrow, maybe even before Victor.”

Michael and his new lover recently bought a house in Texas, where Michael intends to “hide for a while.” “It's been hard for him,” he says. “Not only is he faced with a nine-and-a half-year relationship, but it's one in which a partner developed AIDS. He is scared to death that he's going to get it, too. “But we don't talk about it much,” he says. “My tears come after he goes to sleep. If I hadn't met my lover before Victor was diagnosed, I would never have gone to bed with anybody again. How could I, knowing that I might be the cause of someone's death?” Suddenly, Michael looks very tired, and under his tanned skin his features seem to sag. “The world is changing,” he says. “Everywhere around me people are dying.”



BLOOD BROTHERS: *Victor's housemate, Horatio, has a more advanced case of AIDS.*

Victor's younger sister feels equally fatalistic. “Our family was like *The Waltons,*” she says. “Now I feel like I can never be happy again.” She has trouble concentrating on her work and has difficulty sleeping at night. “A few days ago, I burst into tears in front of a psychiatric nurse,” she says. “Sometimes in the middle of the night I start screaming, ‘My brother's going to die!’ ” She shakes her head. “I still can't believe it,” she says softly. “My brother's going to die.”

It's 5 P.M. AT GMHC, AND THE HOT-LINE PHONES ARE ringing off the hook. “It's been a madhouse since 10:30 this morning,” Victor says, answering about the hundredth call of the day. “Insertion can put the other person at risk,” he explains. “Yes, that means even a person wearing a condom.” He puts down the phone, and immediately it rings again. “Gay Men's Health Crisis,” he says. Victor gives out the name of one of the few funeral homes in the city that will take AIDS victims. “Yesterday, I got a call from a hospital that wanted to know a company where an AIDS patient could rent a wheelchair,” he says. “All the places they knew had refused.

“Gay Men's Health Crisis,” Victor says. “Yes, I know,” he answers soothingly. “You're well, but you're worried. Two million have probably been exposed to the virus, and out of that 2 million, probably 10 percent will come down with AIDS. Just hope, pray, and believe you're among the 90 percent who won't.” Victor, who is wearing a BELLEVUE IS BEAUTIFUL T-shirt, unwraps a Reese's peanut-butter cup and leans back in his chair.

“The most wonderful thing about having AIDS,” he says, “is not worrying about having AIDS. That may be hard to believe, but when you talk to people on the hot line and realize that many of them perceive themselves as human time bombs, well, the relief of dying is incredible.”

Victor is sitting in a cubicle in a small gray room with two other volunteers. In the corner, supervisor Barry Davidson is talking to a middle-aged man who is huddled in a chair, shaking. “I can't eat,” he tells Davidson. “I don't have any saliva.” The night before, the man had threatened to commit suicide, and Davidson spent several hours talking to him on the telephone. Finally, he convinced the man to meet him at GMHC the next morning, and now Davidson is trying his best to calm him down. “I can't sleep,” the man says. “I'm afraid.”

Later, Davidson explains that some AIDS victims have committed suicide; he also gets calls from people who seek help in killing their lovers. “Of course, we can't offer advice in that department,” he says, “but sometimes they're so desperate they don't know what else to do.”

Davidson worked in hotel management before he organized the hot line three years ago. He says it's the most gratifying job he's ever had.

“Someone wants to know if this is a real-estate agency,” says another hot-line volunteer. “I mean, if you were looking for an apartment, would you call a place named Gay Men's Health Crisis?”

“Well, we *do* have an inside line on vacancies,” another man says.

Though much of the talk in the hot-line office centers on death, the mood is curiously upbeat. People joke and do a lot of hugging. Friendships, however short, are usually intense. Victor considers his new friends at GMHC his “second family.”

His younger sister says she is “envious” of the support. “It's like the Jews in the ghetto,” she explains. “They're being persecuted, and they're losing everything. But even though some of them have this dread disease, they smile and make jokes and go on with life. I'm jealous of what he's found.”

But despite Victor's new friendships and the support he receives at GMHC, nothing can erase the pain of AIDS. Today, Victor's doctor gave him a G.I. series in order to determine the nature of his stomach ailment.

“I don't care what they find,” he says, “as long as they find something. I'm tired of these cramps.” He also feels more depressed than usual, and every time he puts down the phone, he is close to tears.

When his shift ends, at 6 P.M., he carefully wipes his cubicle

Photograph by Alon Reininger/Contact Press Images.

"I STOOD ON THE PIER, TRYING TO HIDE MY TEARS."

with a liquid cleanser and then starts to leave for his apartment. But he feels dizzy and can only manage to get across the hallway to where Bob Lugo, GMHC's educational assistant, sits, surrounded by AIDS literature. Victor leans against a table and starts to cry.

"I'm not doing well today," he says. "I don't know why." Lugo puts his arm around Victor and takes him home.

THREE DAYS LATER, VICTOR IS ARRANGING HIS birthday cards in his living room. He spent most of his birthday at the hot line, and in the evening, he and Michael had dinner at their favorite restaurant, Le Bistroquet. After the cards are stacked on a chair, Victor turns on the TV to watch a tape of himself on the *CBS Morning News.* Last Labor Day, the show did a series on people and their jobs, and Victor was interviewed about the Circle Line. He's standing in front of the boat, looking tan and fit. "There I was," Victor says like an old man reminiscing over pictures in a family album.

Recently, Victor organized a charter on a Circle Line boat for the volunteers at GMHC. He didn't go because he thought it would be too awkward. "I have two different sets of friends," he says. "But I told people at the hot line that I'd be standing on the pier at 10th Street. I said I'd have my hand in the air, although I wasn't going to wave because I didn't want to attract the attention of the captain.

"I watched the boat go down the river," he says, "and when it passed 23rd Street, it seemed to be getting closer to the shoreline. Finally, it came right by the pier, and a lot of people on the boat were waving and yelling 'Victor!' The captain came out onto the wing and waved to me, and then he blew the horn—one long and two shorts. That means hello to a friend on a passing vessel.

"I stood on the pier, and I tried to hide my tears," he says. "Then I watched the boat until it disappeared."

AS THE WEEKS GO BY, VICTOR IS GETTING THINner; his face looks hollow, and his eyes stare blankly into the distance. "There's a serenity there," Michael says. "It's like a veil that's slowly closing down over the eyes. A terminal disease is like an inescapable partner; at some point, you just have to hold hands with it and go off together."

A few days ago, Horatio finally came home from the hospital. Victor made dinner for the first time in months.

"I cooked steak with a wonderful sauce, and broccoli with cheese," Victor says, "and I served it to him on a tray. He ate every bit, including four scoops of Häagen-Dazs vanilla ice cream."

Horatio was fine the next day, but that evening, around 10:30, Victor heard some erratic, congested breathing. "He was gasping for breath," Victor says. "I called, 'Horatio,' but he didn't answer, and his hands were cold. I dialed 807-6655, the hot-line number, and got Barry Davidson. He told me to try to wake Horatio up. I shook him hard, turned the light in his eyes, and yelled in his ear. But he was comatose. Barry rushed over and took him to Bellevue in an ambulance."

In the morning, Victor visited Horatio at the hospital. He's now suffering from severe neurological damage as well as Kaposi's sarcoma.

"I used to call him my 'Argentine gentleman' because he was so well mannered and refined," Victor says. "Now he's strapped to the bed because he gets violent. He can't talk anymore, although he said one word: 'music.' I told Horatio how much I missed him." Victor's voice breaks, and he starts to cry. "Then I held his hand, and he squeezed it back. I didn't want to let go."

When Victor returned from the hospital, he immediately cleaned Horatio's room and put on fresh sheets. He folded the towels, and placed them neatly on the end of the bed. "I want it to look nice," he says, "when Horatio comes home." ▬

HAUNTED GROUND: *On the Hudson River pier near his apartment.*

THE CANASTEL'S CAPERS

A FIGHT OVER THE SPOILS OF SUCCESS

BY DAVID BLUM

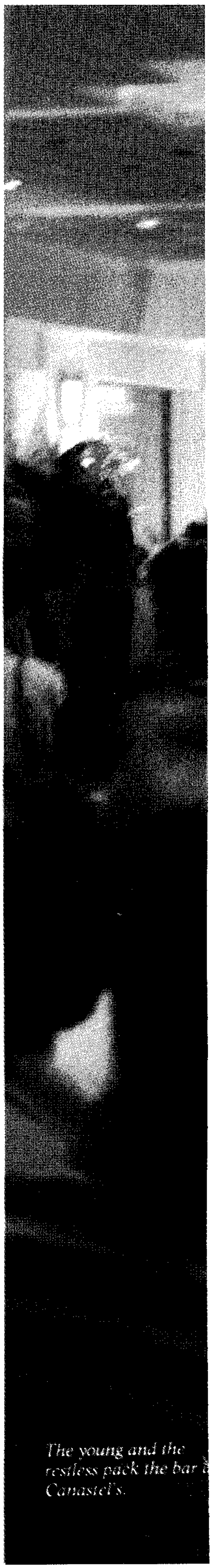
IF YOU CLOSE YOUR EYES AND IMAGine a jewelry promoter named Shelly Abramowitz on the beach at St. Tropez, you see a 200-pound, white-haired, baldish guy with a brown, wet, chewed-up object that you presume to be a cigar protruding from his mouth. He has a terrific tan, and he's drinking something with a small umbrella in it. You're inclined to think he's an odd character of some kind, but you're not sure *what* kind. With this image in mind, you wouldn't be surprised to see a New York delicatessen magnate approach him on the beach and befriend him, to the point where the men decide that when they get back to New York they're going to open a restaurant.

The truth is a little different, and you might wonder—after seeing that Shelly Abramowitz is a well-dressed, good-looking, and rather soft-spoken 29-year-old—whether things might have worked out a little better if he'd fit his name a little better. Because in his actual, well-groomed form, Shelly Abramowitz is a sworn enemy of the delicatessen owner, 37-year-old Marc Packer, who is not quite as young, nor quite as good-looking, nor quite as smooth.

But Marc Packer does have one thing that enables him to be a major player in the restaurant business: money. And that's why the hot new restaurant that both men opened last April is now run by only one of them—the one with the money. If the crowds keep coming, Marc Packer will be extremely wealthy. Shelly Abramowitz, meanwhile, will have nothing to show for his brief restaurant career except a $12.5-million lawsuit against the man he got to know a year ago on the beach in St. Tropez.

Both men were back there at the same time just a few weeks ago—only this time, they were just two New Yorkers getting a tan. In fact, a good suntan is the only thing Shelly Abramowitz has in common with Marc Packer. Which is precisely why Shelly Abramowitz is out one restaurant, by the name of Canastel's.

THERE ARE AT LEAST TWO RESTAURANTS in the world named Canastel's. One of them is in St. Tropez. The other is at the corner of Park Avenue South and 19th Street. Even though the Park Avenue version borrowed its name from the Riviera place, the New York Canastel's is more popular—and more likely to be remind you of a California restaurant named Spago, run by that master of American cuisine Wolfgang Puck. This was the intention: to open a



The young and the restless pack the bar a Canastel's.

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PHOTOGRAPH BY PETER MAUSS

IN THE BEGINNING: *Abramowitz says he and Packer consulted on every detail of the new place and "became friends." Now he accuses Packer of "grand larceny," a charge Packer denies.*

THE 'IN' CROWD: *Packer (in suit and dark tie) with his Canastel's crew.*

restaurant reverberating with the hot-pinkish orange that has been sweeping Southern California restaurants for the past few years.

Four months later, the intention has been realized and seems to have paid off. At ten o'clock on a Monday night, a slow time at most restaurants, customers are packed in four- or five-deep at the bar, and all of Canastel's 180-odd seats are taken—usually by the funky-yuppie types restaurant owners covet. Insiders put Canastel's revenues at close to $125,000 a week, thanks largely to the lively bar scene and to the menu's orientation toward such high-markup items as pizza and pasta.

The two men who worked out the formula were Marc Packer and Shelly Abramowitz. They seemed to be partners in the business—consulting each other on every detail of the concept, building, and design. Abramowitz had invested $50,000 in the restaurant corporation, that amount to be held in escrow until the State Liquor Authority approved him as a stockholder. To many who helped Canastel's go from an empty room to a hot new restaurant, the restaurant's shape, approach, and ultimate success seemed the result of the collaboration of the two. "It was a democratic society," says Peter Chu of the Charles Morris Mount architectural firm, who designed the restaurant.

Now they are battling each other in a downtown courtroom. Abramowitz has accused Packer of unfairly voiding a contract that would have guaranteed him a 25 percent share of Canastel's profits, and he charges that Packer "pulled out" large amounts of cash from the till. He hasn't yet produced documentation of his charges but submits his high position in the restaurant's hierarchy as proof that he knew what was going on—and as justification for his claim that he's now owed money.

Packer has denied all of Abramowitz's charges, and claims he was the sole owner of the business, paying all the bills and making all the decisions. His affidavit in response to Abramowitz's suit refutes claims that he pulled out cash from the restaurant's receipts—except to pay bills from suppliers and distribute tips that had been put on credit cards. And as for Abramowitz's claim that he's owed a percentage of the profits, Packer argues that he paid the full cost of opening the place—more than $1 million—and, in the contract, is due the full profit.

"He's a sneaky kid," Packer says. "I put my heart, soul, and money into this restaurant. He put in nothing." What about the $50,000 investment? "We gave it back, with interest," Packer says.

All this seems to have been ignored by Canastel's customers—but that may be because no one knows anything about the battle or the two men engaged in it.

YOU CAN'T GET everything you want at Canastel's. For example, you can't get an overstuffed brisket-of-beef sandwich with a side order of potato salad, or a bowl of matzo-ball soup. For these, you have to go to Wolf's Delicatessen, at Sixth Avenue and 57th Street. Wolf's is the antithesis of Canastel's, and until Canastel's opened, it was Marc Packer's most famous place.

Packer's roots are in this type of restaurant—with its ornate, ersatz fixtures, vinyl-covered booths, little orange restaurant checks, and waitresses who might not fit into the custom-styled uniform of a Canastel's employee. Order a salad here and the oil and vinegar come to the table in standard cruets. The cheese of choice is American, and there's not a slice of Parma ham in the place.

Yet, for all the differences, both restaurants seem to believe in quantity as a form of quality. At Wolf's, a $5.75 pastrami sandwich is enough for two people; at Canastel's, a $6.50 antipasto salad is plenty for three. Packer was born into this world of large portions. In 1970, he went into the business with his father, Frank, who had spent two decades creating an empire of luncheonettes throughout the city. One of them, the Burger Ranch on Broadway near 34th Street, has since become the Herald Square Deli, and Marc Packer takes credit for its successful transformation.

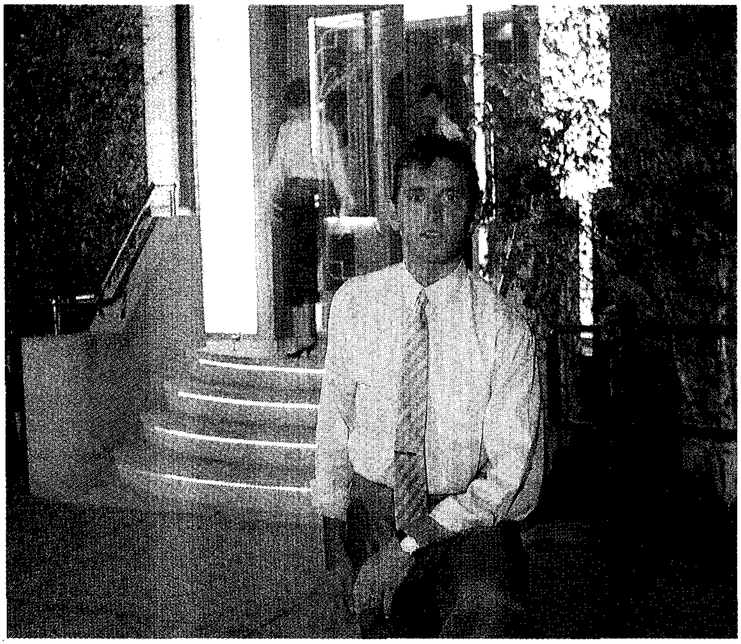
Packer knew that a restaurant like Canastel's called for a different approach. He recognized that little—except perhaps a commitment to big portions—would carry over from Wolf's or Herald Square. And that may be why Packer wanted to work with Shelly Abramowitz.

THREE BLOCKS WEST AND many floors above Wolf's Deli, behind the kitchen door of a cramped apartment that looks out on New Jersey and Central Park, sits a $79 red umbrella that belongs to Shelly Abramowitz. It is a parasol designed for

Photographs by Paul Solomon/Wheeler Pictures.

the kind of people Abramowitz knows best—the kind who spend their vacations on the beach at St. Tropez, in search of the perfect tan. And Abramowitz desperately hopes they will buy this umbrella and take it along; it cuts out all the dangerous rays of the sun, he claims, leaving only "the ones that give you a golden suntan."

"Here's a picture of my wife using one," he says, pulling out a color photograph of an attractive, short-haired blonde sitting on a deck chair in what looks like St. Tropez. "I save a lot of money using my wife as a model," he adds. His wife, whose professional name is Nicole Hood, works for the Ford modeling agency, and she has been on two magazine covers, which hang in their living room.


OUTSIDER: *Abramowitz outside the place he helped make happen.*

Abramowitz's last salaried job was in 1975, when he was a TWA flight attendant. Since then, he says, he's been working for himself on all sorts of projects. In press clippings, he's most often referred to as a "promoter." "I've worked in all aspects of the jewelry business, buying and selling all types," he says. "I've made pretty much a full-time living as a broker or an agent, working on 47th Street in the jewelry district."

His most significant public venture—prior to the opening of Canastel's—was an abortive 1980 effort to turn the Beacon Theater, at 74th Street and Broadway, into an "entertainment center." Thanks to his connection with Ford, he was able to get the agency to hold a party at the Beacon and thus get his name in the newspapers. But several months into the project, with $350,000 raised and spent, and "Page Six" items in the New York *Post* heralding the transformation, the deal fell apart—losing money for Abramowitz and his 35 limited partners.

All he has to show now for that experience—plus his Canastel's troubles—is filed neatly into a large black portfolio that he keeps on a shelf near the living-room sofa. As he flips through the pages, revealing article after article with his name highlighted in yellow, it is clear why people call Abramowitz a promoter. He points to a copy of the *Post*'s front-page story on John Lennon's murder, which he has placed in this book alongside his clippings. He pauses for a moment and then says, "He was going to perform at the Beacon Theater."

Looking at him in his expensive gray sweater, blue European-cut shirt, dark, pressed pants, and supple Italian shoes, one could easily imagine Abramowitz as the front man for any number of projects; his soft speech with its almost-hidden New York accent is soothing and confident. You want to buy whatever he's selling.

He insists that he earns his own living and that he does not subsist on what his wife earns as a model. His $50,000 investment in Canastel's came in the form of a check from Nicole Hood because, says Abramowitz, "we like to use her account." He insists he had enough money put together to buy an additional 35 percent share of Canastel's from Packer for about $800,000, but he won't say where the money was coming from. And Abramowitz insists that Packer was wrong in dismissing him in June, in spite of the contract that gave Packer the express right to buy Abramowitz out.

"IT'S LIKE WHEN YOU HAVE A GIRLfriend." This metaphor comes from someone who worked closely with Marc Packer and Shelly Abramowitz in starting Canastel's. "At first, she's beautiful. You love her. Then you start spending twelve hours a day with her. You start to notice her faults—the way she eats, how often she goes to the bathroom. After a while, the beauty fades. And before long, she looks ugly to you, and then you want nothing to do with her anymore."

As Abramowitz tells it, his relationship with Packer began in the summer of 1982 on that St. Tropez beach. "Packer was having some trouble getting a plane ticket back to the United States," Abramowitz says, "and so I helped him out. He was grateful, and two summers later, when we met again on the beach, we became friendly." So friendly, says Abramowitz, that Packer told him about an empty 7,800-square-foot space he had leased for eighteen years at the corner of Park Avenue South and 19th Street for only $25 a square foot—and about his uncertainty over what to do with it. Abramowitz says Packer invited him to look him up in New York; Packer, he says, was looking for someone to help him open a kind of restaurant "quite different from all the delicatessens he was used to."

So when Abramowitz returned to New York in late July, he walked over to Packer's office, and the two men went downtown to examine the space. "I immediately could see the potential," Abramowitz says. "I convinced him that we could start a hugely successful restaurant in the space, that this neighborhood was about to take off."

Beginning in August, Abramowitz says, the two worked together on all aspects of the restaurant. First, he says, they decided on the food—nouvelle Italian—and then on the name. They hired the Charles Morris Mount architectural firm. Their plans included an open kitchen, modeled on California's Spago, and a color scheme that would flatter the customers as well as the space. Next, Abramowitz says, he and Packer set out to find a chef—a process that involved eating dozens of meals together, many of them in Packer's apartment. "We became friends," Abramowitz insists.

From interviews with several people involved in the planning and construction of the restaurant, it is clear that Abramowitz acted as though he were a partner—and that Packer never led them to believe that he wasn't. "Packer reminds me of all those tough kids you know from the Bronx; they tell you, 'I love you,'" says an independent contractor who worked on the restaurant. "But when it comes to business, his attitude is 'Don't take it personally.' Trouble is, Shelly took it personally."

Others saw the conflict more as a personality clash between a tough New York businessman and a soft-spoken, almost retiring young man who looks as though he'd be more comfortable on a golf course—where he can frequently be found—than at a fourteen-hour-a-day restaurant job. "He couldn't handle the restaurant business," says Stuart Schlesinger, Packer's lawyer. "All the expertise is from the Packers." The independent

THE FRONT MAN: *Abramowitz brought the crowds to Canastel's by courting the press. But he feels the publicity, which often called him an owner, hastened his departure. Packer soon bought him out.*

contractor adds, "Shelly had to pick it up along the way. Meanwhile, Marc knew exactly how to do things—the delicatessen way."

Packer offers an extremely simple version of the events. "I just let him stand next to me to make *him* look good," he says. By April, though, things grew too hectic for anyone to care who was making the decisions.

During the first several weeks, Abramowitz used his connections in the modeling business to assure the restaurant a glitzy clientele. Guests included top Ford models, Elizabeth Taylor's ex-beau Dennis Stein, singer-songwriter Neil Sedaka, and Most Beautiful Girl in the World contest-winner Pam Gidley. Abramowitz also helped arrange for the presence of these celebrities to be mentioned prominently in gossip columns, most notably "Page Six" of the *Post,* leading to still-larger crowds by June.

Abramowitz helped bring in the crowds through his courting of press coverage—much of which cited him as one of the restaurant's owners—but that publicity may also have spelled his doom. On June 3, a "Fast Track" item on the restaurant appeared in *New York.* Called "The Selling of a Scene," it told the story of Canastel's creation largely through the eyes of Shelly Abramowitz—an accurate account, nonetheless, of the restaurant's rise. But Abramowitz believes the story hastened his departure. He says Packer told him that day that he planned to buy back Abramowitz's 5 percent of the restaurant, as their contract allowed, and that Abramowitz was welcome to stay on in the restaurant "as an employee." Abramowitz says that when he informed Packer of his plan to file a lawsuit to get the future profits he believed he was owed, Packer threw him out of the restaurant and barred him from the premises forever.

Through his lawyer, Packer offers a completely different version of the events. For one thing, Packer says that Abramowitz himself first brought up the subject of his departure—and eventually precipitated it by his own actions and attitude.

Packer says that around the time the *New York* article came out, Abramowitz approached him, saying he was exhausted from the long hours in the restaurant. Packer says he later offered Abramowitz the chance to work fewer hours while Packer taught him the restaurant business "from A to Z." According to Packer, Abramowitz responded by asking Packer to "take me out" of the restaurant—meaning, Packer says, give him back the $50,000 he'd paid for his shares. Packer says he agreed. Documents submitted to the court show that Packer returned Abramowitz's $50,000 investment, with more than $600 in interest, on June 11.

But apparently, according to Packer, this wasn't good enough. Contrary to Abramowitz's claim that he was banished, Packer says Abramowitz just stopped showing up for work. And shortly afterward, Packer says he started hearing rumors that Abramowitz was going to file a lawsuit against him, claiming that he was owed a share of the restaurant's profits.

At least on that last point, the accounts of Packer and Abramowitz appear to agree: On June 18, Shelly Abramowitz filed a lawsuit against Marc Packer, Frank Packer, and Marc's corporation, seeking the profits he believes he deserves.

IN AN AFFIDAVIT, FILED WITH HIS lawsuit, Abramowitz charged his former associate with "grand larceny." Specifically, Abramowitz charged that Packer would take as much as $17,000 in cash from a weekend's business out of the deposit bags before sending them to the bank. Packer responded in his own affidavit that whatever money was removed was used to pay suppliers' bills and tips. But Abramowitz claims that some of the restaurant's 80-odd employees were paid in cash in sealed envelopes from the Packer business office.

As an example of cash being removed, Abramowitz cites the weekend of May 17, when there were cash receipts of more than $17,000. According to him, no cash was deposited in the bank on Monday. Packer denies this and all other charges in his affidavit. He claims the restaurant was operating at a loss and says that the allegations that money was disappearing are "totally unfounded." Indeed, interviews with several people connected with Canastel's failed to turn up any evidence of the removal of cash, though it is thought by many to be a common practice for New York restaurants to pay employees in cash—particularly kitchen workers, who are often illegal aliens.

But the issue between Abramowitz and Packer is simpler than a conflict over alleged illegalities. Abramowitz claims that the contract he signed with Marc Packer on February 7, 1985, entitles him to a 25 percent share of the profits in the restaurant for the next eighteen years—regardless of whether Packer repurchased his 5-percent of Canastel's capital stock.

Packer doesn't think so. "He was just an employee. He didn't put in a penny. We put in a million dollars to make this restaurant."

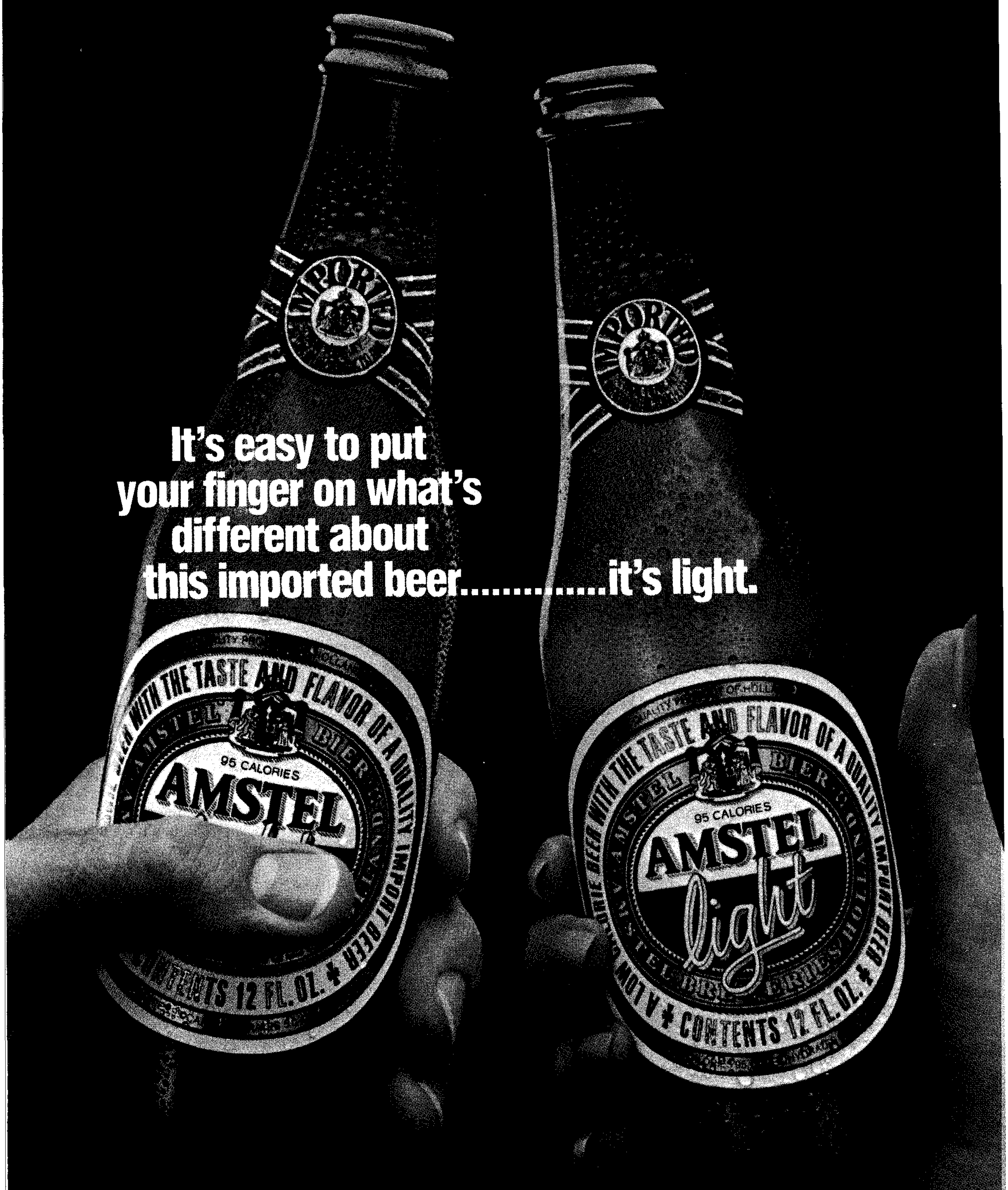
Abramowitz counters: "I worked there for ten months full-time. I was a partner. Am I not entitled to a piece of the profits?"

Packer won the first round, in a July 19 ruling by a New York State Supreme Court judge. "Basically, [Abramowitz] seems to rely on certain newspaper clippings which he arranged to have inserted as to his alleged ownership in this restaurant enterprise," wrote Judge Louis Grossman in response to Abramowitz's request for an injunction and the naming of a receiver to protect his alleged interests. "However, such hearsay documents do not change or alter the basic agreement between the parties. . . . [Abramowitz] has failed to show that he has any legal or financial interest in this restaurant."

Abramowitz insists that he can produce enough evidence to win the money. "I always knew I was going to lose this first round," he said after the ruling. Abramowitz and his lawyer are vigorously pursuing their litigation, undaunted by Judge Grossman's decision not to issue the injunction because there hasn't been a sufficient demonstration that the suit could succeed. Meanwhile, Packer's lawyer has filed a motion to dismiss the lawsuit.

ONE FRIDAY IN JULY, A month after Shelly Abramowitz left the restaurant, a waitress brought coffee in a large brown-and-white pot to some lunch customers. It seemed like a perfectly fine coffeepot. But it was not the kind of pot coffee used to come in at Canastel's. When Shelly Abramowitz worked there, coffee was served in lovely off-white coffeepots. The new ones more closely resemble those the Packers use in their delicatessens.

Packer says the brown pots are just temporary, but the switch profoundly disturbs Shelly Abramowitz, who regards it as a symbol of everything that has gone wrong at Canastel's since his departure. None of the people who were eating lunch at Canastel's that afternoon seemed to notice.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HEY, IT'S RUBÉN BLADES

A LATIN STAR MAKES HIS MOVE • BY PETE HAMILL

THE VILLAGE GATE ON A MONday night in summer, 2,000 miles from the Panama Canal. There's a huge, murmurous crowd inhaling the nicotine fog; heavy traffic at the long bar; chairs crunched together at packed tables; the dance floor shrinking as the tables lengthen to accommodate the new arrivals. Art D'Lugoff, the bearded proprietor, is beaming.

"It's a beautifully mixed crowd," he says, and he's right. For at least one night in this Bleecker Street cellar, the elusive "Rainbow Coalition" seems to have materialized: whites, blacks, Latins, Asians, young men and old, in ice-cream suits or designer jeans or punky pegged pants, college girls, older women, veterans of the original Palladium (the midtown palace of Latin music in the 1950s), women with baroque piles of hand-tended hair or brusque downtown chops, tight glittery sheaths or summer cutoffs, stiletto heels or tennis shoes. On this night, the South Bronx is mixing amiably with the West Side, East Orange with Brooklyn, and even Japan is pressed up against Kew Gardens.

They're waiting for the slim 37-year-old Panamanian in the black T-shirt and trousers, who is moving through the chaotic democracy onstage, that familiar wilderness of instruments, wires, speakers belonging to musicians about to begin an evening's gig. The man has thinning brown hair, intelligent hazel eyes, a smile that alternates between boyishness and irony. He is the star of the show, part of the Gate's "Salsa Meets Jazz" series, but he seems unaware of the huge crowd that is waiting impatiently for him to perform. He's right there, getting ready in front of them, without tricks or artifice, setting up for an evening's work as casually as a performer playing the arch at Washington Square.

"Hey, that's him, man," the guy next to me says to his friend. "Right up there. That's Rubén, man."

Rubén Blades.

"Oh, yeah. Oh, wow."

The band is ready at last, the instruments tuned, the microphones tested. Rubén Blades says hello in English and Spanish, turns, counts off, and unleashes the band, which is called Seis del Solar ("Six From the Tenement"). The group roars into a driving instrumental called "Pana Fuerte." There are cheers, yells from the crowd, a sense of consolidation as stragglers hurry back from the bar and the rest rooms and Rubén moves before the band in a contained, relaxed way, stabbing at the air with maracas, smiling his appreciation at the musicians. "*¡Vaya!*" someone shouts, and from a table a few yards away comes an approximate English translation: "Go get 'em, Ru*ben!*"

Then, when the get-'em-settled-down piece ends, Blades puts aside the maracas and without explanation or setup begins to sing:

"*Regresa un hombre en silencio.*"

The crowd roars with the first line, for this is "Pablo Pueblo," from his 1977 album with Willie Colón, *Metiendo Mano,* and was one of his first big Latin hits. The Latin fans sing along with him:

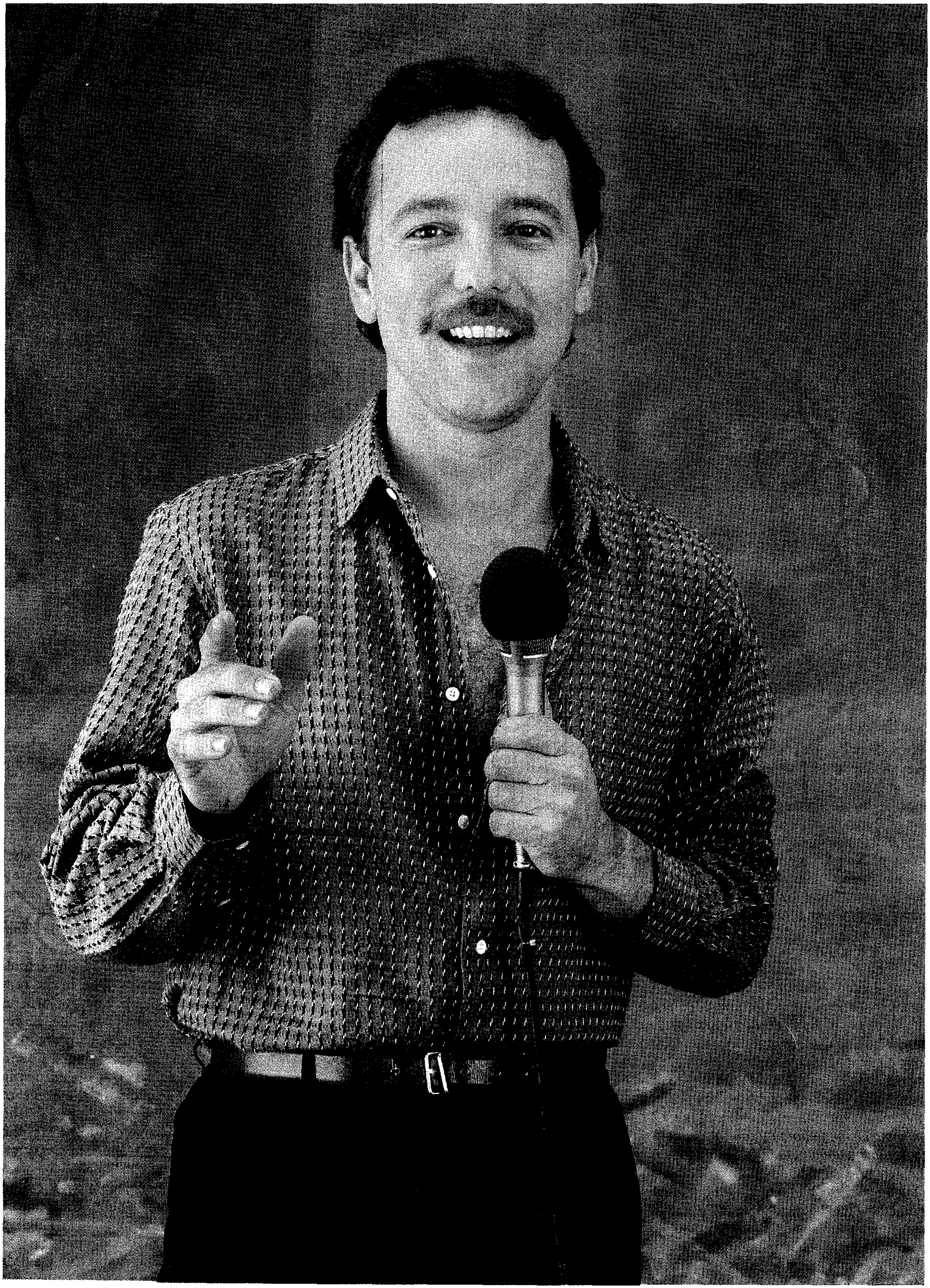
"*De su trabajo, cansado.*"

And—what's this?—some of the Anglos are also mouthing the Spanish words:

"*Su paso no lleva prisa, / Su sombra nunca lo alcanza. . . .*"

This is not a song with a few catchy Spanish hooks, no mere *toma-chocolate-paga-lo-que-debes* 1950s Latin tune to be picked up in part by a few hip New York Anglos; it's a story song, with a lot of words, no easy hooks, part of a salsa genre that Blades invented virtually by himself. In English, the lyrics say, "A man returns in silence / tired from his work / his step is unhurried / his shadow never gains on him. . . ." Not a song easily memorized. Yet here they were at the Gate, on this tune and others, across a long set, embracing, singing, cheering the work of the singer-songwriter from Panama, Rubén Blades.

In translation, of course, the Blades



PHOTOGRAPH BY GILLES LARRAIN

THE NONCONFORMIST: *Blades won't challenge Julio Iglesias for the title of cartoon Latin lover; he won't wear exotic tropical costumes; nor will he fall into Ricky Ricardo's comic fractured English.*

COMPOSING AT HOME: *"When I first got here, I had to argue the case for Latin America."*

lyrics do not appear to challenge Wallace Stevens or Pablo Neruda. But working on the stage at the Gate, Blades is not presenting himself as a poet; he's a writer of songs, and the lyrics are as critically joined to the music as they are in the work of Bob Dylan, Randy Newman, or Irving Berlin. But they do share with poetry a personal vision; Blades does not write jingles for teenagers, or moony ballads of self-pity and abandonment; his songs are about people, one at a time, and their universal problems; they're about exile, too, and brutality and the loss of political innocence; they're about the struggle to be decent. They're serious songs but not solemn; the music is often joyous, as if promising paradise, and works in ironic counterpoint to the trenchant, clear-eyed lyrics. They're very much like the man who writes them.

"*Estoy buscando a América,*" he sings, "*y temo no encontrarle*" ("I'm searching for America, and I fear I won't find it"). "*Sus huellas se han perdido entre la oscuridad*" ("Its traces have become lost amongst the darkness"). The song is beautiful in Spanish, its harshness softened by vowels, the message clarified by the attitude of the singer. Rubén Blades sings to the audience, and for the audience. "I try to express what they feel but can't express," he told me once. And the respect for the audience is evident in the attitude; Blades is on the verge of "crossing over" from the world of Latin music to the mainstream world of North American music. But he refuses to adopt the clichés that the entertainment industry here has always demanded of Latin performers. He will not challenge Julio Iglesias for the title of cartoon Latin lover; he won't wear exotic tropical costumes, nor will he fall into Ricky Ricardo fractured English, becoming a male equivalent of Carmen Miranda.

"I could never do that stuff," Blades says. "I'd rather kill myself first."

He has been making this grand refusal (or affirmation) for eleven years now, turning out twenty albums, alone and with others, paying his dues on the *cuchifrito* circuit, refining and expanding his vision of music, touring alone and with the Fania All Stars through Europe and South America. All the while, he has been steadily pressing against the walls of the musical and artistic ghetto in which so many Latin artists live. Now he seems about to break down those walls for good. For himself and for others.

"Nobody can do anything alone," he says. "Nobody."

LAST YEAR, RUBÉN BLADES BEcame the first Latin artist ever signed by the mainstream label Elektra/Asylum. His first album for it, *Buscando América,* received enthusiastic reviews, sold well, and was chosen by *Time* magazine as one of the ten best rock albums of the year. His second Elektra album, *Esceñas* (Scenes), will be in the record stores this fall. He will perform at Carnegie Hall October 26. In June, he recorded one of his songs, "Silencios," with Linda Ronstadt (in Spanish), and she flew to New York the following month to sing with him on the stage of the Lone Star (the duet will be on the new album). Right around that time, the *Village Voice* ran his trenchant essay on Panamanian politics.

And on August 23, a movie called *Crossover Dreams* will open at the Cinema Studio theater; the movie is in English and stars Rubén Blades. When it was shown at the New Directors/New Films Festival at the Museum of Modern Art

Photograph by Gilles Peress/Magnum.

last March, Vincent Canby of the New York *Times* described Blades as “a fine new film personality, a musical performer who's also a screen natural, the kind of actor whose presence and intelligence register without apparent effort.”

Blades seems vaguely amused by all the recent attention. Most performers would kill for that kind of review, and it did bring Blades to the attention of Hollywood casting directors. But clearly, he believes that his most important accomplishment in the past year was earning his master's degree in law from Harvard. His thesis was on the historical differences between the concepts of law and justice, and he graduated on June 6, complete with cap and gown.

“I must have seen fifteen scripts in the last six months,” he said one night. “In half, they want me to play a Colombian coke dealer. In the other half, they want me to play a Cuban coke dealer. Doesn't anybody want me to play a *lawyer?*”

Blades can laugh at the persistence of Latin stereotypes (the drug dealer is the latest variation), but he can be genuinely angry at them, too, particularly when Latin artists collaborate in their perpetuation.

“WHEN I FIRST CAME to New York,” he says one afternoon in his Columbus Avenue apartment, after returning from a two-week tour of Germany, “I found that the musicians here did not fully understand the impact they were having on Latin American life—that this music was not just producing fans, it was filling a *social need.* The radio and the songs were becoming companions of so many people. And sporadically, when a song would come on and *speak,* and talk about something more than *mira-mira*-let's-dance-baby-let's-dance, it struck a chord, a very sensitive spot in the audience. I found a total lack of understanding here—even among Latin musicians—of what Latin America was all about. So when I got here, I had to argue the case for Latin America.”

Blades made the argument for a change in subject matter as a means of changing the stereotypes. He thought translations of the songs into English were important and later insisted that they be included in his albums. “But in order to do translations that meant something, you had to have songs that said more than ‘Let's dance, let's boogie.’ ”

He remembers telling Latin-record-company executives and other musicians, “Why are you continuing to address exclusively the life of the neighborhood, when you're all members of a *city?* Why don't you address the city as a *whole?* There's nothing wrong with addressing the barrio; I always do; I'm a product of the barrio. But it's tough enough physically to live in a ghetto; must we live in a ghetto in our minds as well?” Blades says that he decided to start writing his own lyrics in 1969 (when he first came to New York and stayed for a few months).

What happened?

“Nobody would record me,” he says, and laughs. “They'd look at my lyrics and say, ‘Too long.’ Or ‘People don't want to hear that.’ Or ‘Why are you talking about this Pablo Pueblo guy? A guy who's coming home and he's tired and he's angry at his state. Why write about that? People don't want to hear that. . . .’ And I kept saying, ‘You're wrong. On several counts.’ I told them we were simply re-creating the facts of life, fortifying the need to produce an urban folklore that sustains itself because of the identification between the protagonists and the exponents of this music. What we were really doing was making certain that the music maintained its popular roots, not simply by the application of certain rhythm patterns but by the enrichment of the subject matter.”

In addition to the problems Blades had explaining his lyrics in the early seventies, there were also political problems.

“You have to remember, I was writing at the time when there were about seventeen Latin American dictatorships. So some of these executives would look at the lyrics and start saying, ‘This guy is obviously a leftist. Why is he writing about these things? Why isn't he writing about dance and music, which is what music is all about?’ You can imagine the reaction when you start writing about sweat and toil, about life in all its implications, including political implications. How can you write and *not* touch these issues? Those issues can determine the life of the Latin American people. So one thing I was trying to do was present the Latin American side of things to Latin Americans, and *then* to Anglos.”

He takes a drag on a cigarette, glances out at Columbus Avenue, sees a friend in a window across the street, waves, asks about the man's new baby. Then he sighs, takes a deeper drag.

“The biggest trouble was trying to get the Latin record companies to address the need to communicate with the Anglo audience without reinforcing past stereotypes. Which meant, for example, for a big salsa group to make it through, to be understood, you didn't have to dress them up in ruffles, like Xavier Cugat's band in 1951, and send them over to the Johnny Carson show to play ‘Bésame Mucho.’ The companies thought that's what you had to do. So it took me fifteen years of banging and banging and banging to get the point across, and to *finally* get the point across, I had to leave the company [Fania Records] where I worked for nine years and hook up with a North American company, Elektra/Asylum.”

MAINSTREAM MUSIC: *Recording “Silencios” with Linda Ronstadt.*

IN CERTAIN WAYS, BLADES IS A PRODuct of the so-called boom in Latin American literature; his generation of educated Latinos reads the works of Borges, Carlos Fuentes, Juan Rulfo, and especially Gabriel García Márquez, and certainly Blades's magic-realist narrative songs have more in common with those writers than with the tradition of Desi Arnaz and Charo. He is, in fact, quite friendly with García Márquez, who is from the Caribbean side of

CATHOLIC TASTES: *He admires Latin writers, but Blades's bookshelves also contain Hemingway, Hunter Thompson, Oscar Lewis. When asked what writer influenced him the most, he said, "Camus."*

GOING HOLLYWOOD: *Blades and Shawn Elliot in* Crossover Dreams.

Colombia. For a year, Blades has been working on a suite of songs based on eight of the Nobel Prize–winner's early short stories, and the Blades album *Maestra Vida* was obviously inspired by the man Latins call Gabo.

"You have only to say Gabo and people know who you're talking about," Blades says. "Imagine the tremendous transition that went on from the intellectual who's disconnected from the people, and writes his things—which are elective, really; some people may read them, some not—to a guy who becomes a world celebrity because of his writings! A guy whose works reflect the best and the worst, who depicts all of Latin American society, and at the same time has not lost his popular connections!"

Blades obviously admires the modern Latin writers and has been inspired by their ambition to create world literature. But he is not parochial in his literary tastes; his bookshelves also contain Kafka, Hemingway, Ortega y Gasset, Italo Calvino, Poe, Boccaccio, Anaïs Nin, Oscar Lewis, Jayne Anne Phillips, Alejo Carpentier, Hunter Thompson. And there is a shelf with books by Groucho Marx, P. G. Wodehouse, Woody Allen, and S. J. Perelman. But when you ask him which writer influenced him most when he was young, he just shakes his head.

"Camus."

He gets up again, and finds his well-marked copy of the Vintage paperback edition of *The Rebel.*

"Listen to this," he says, and begins to read from Camus. " 'Rebellion wants all or nothing.' He's talking about Ivan in *The Brothers Karamazov.* And goes on, ' "All the knowledge in the world is not worth a child's tears. . . ." He says that if truth does exist, it can only be unacceptable. Why? Because it is unjust.' And then, next page, listen to this: 'There is no possible salvation for the man who feels real compassion. Ivan will continue to put God in the wrong by doubly rejecting faith as he would reject injustice and privilege.' That part of the book destroyed me. I got to that point and closed the book and I didn't read anything else for four years! I mean it. Four years! That's how much this man got to me."

Hearing this, I wished that Camus, who spent his 1946 trip to New York wandering with A. J. Liebling to places like Sammy's Bowery Follies, had lived long enough to see El Corso, the Latin dance hall on East 86th Street. Or the Village Gate on a Monday night. Or better yet, for the philosopher of the absurd, Panama.

RUBÉN BLADES WAS BORN IN Panama City on July 16, 1948. His grandfather had come to Panama from St. Lucia, a British colony in the West Indies, which accounts for the name Blades. An accountant, he married Rubén's grandmother Emma, had several children, including Rubén senior, and then, "after certain problems involving women," disappeared. Grandmother Emma held the family together.

"Emma was some woman," Blades says. "She had a character and a half. She had gone to high school, which was the highest education available in Panama at the time. She practiced yoga, she was a Rosicrucian, she was into spiritualism, she levitated, she was a vegetarian when nobody had even thought about it. And she sent the girls to school, not the men. She never had enough money, was barely making ends meet, but she felt it was a man's world, so she thought the women needed the education. The men she educated at home."

Rubén's father became a cop, was a star at basketball, played bongos; Rubén was the second of five children. His mother, Anoland, played piano, worked as a radio actress on *novelas* (soap operas), but it's clear that Emma was the strongest influence on Rubén's life. To begin with, she introduced the boy to the art form that most influenced him when he was young—not music, but the movies.

"The reason was very simple," he says. "Panama is very hot. We lived in a tiny room—my mother and father, Emma, my brother, and me. There were no fans on the ceiling; they used *abanicos,* little hand fans, or a newspaper. It was hot as hell. So my grandmother would take me every day to the movie theater in the barrio, the Teatro Edison. It had the coldest refrigeration system I have ever been into—in Panama, in New York, in Europe, anywhere on earth! That place was *cold,* man. You had to bring a jacket; there were penguins in the aisles! So we used to go every afternoon, pay 15 cents, and watch movies all day. And they always used to show us, for reasons unknown to me, newsreels from Europe! You'd have the music in the back: 'And the chancellor of Germany, Herr So-and-so, has just . . . ' You know, in this theater filled with Panamanians trying to escape the heat!"

AS BLADES GREW OLDER, HIS family moved around from Plaza Herrera to Santa Ana and finally to Calle Segunda in the Barrio Carrasquilla, where they lived for seventeen years. The Teatro Edison was superseded by the Teatro Roosevelt (where bingo was called wahoo), and music began to enter his life in a more conscious way.

"We were a radio family," he says. "In those days, you had a lot of time on your hands, so we would sit down wherever

Photograph courtesy of Miramax Films.

we could sit down in the house and listen to the radio. We would listen to guys like Beny Moré, of course, or the Orquestra Casino de la Playa. But in Panama they would also play Mel Tormé, Frank Sinatra, Nat King Cole, Glenn Miller, and Harry James. Duke Ellington too. The disc jockeys—it was anarchic, they just played what they wanted to hear, so you'd get everything, from the Blue Tango to Prez Prado . . . . "

And then, in 1956, everything suddenly changed.

"Rock and roll," Blades says. "Rock and roll was a real turning point for all the young guys down there. Let me explain: When I was like six, Beny Moré came to Panama. Everybody went to see him when he played in Barraza, which was a kind of landfill in the Barrio Chorrillo. We never saw so many horns, and everybody in the band had a white suit on; they looked sharp as hell. It was really something to see this band, these Latin musicians, proud as hell, having a great time in their great-looking suits, and their energy, and everybody—black, white, mulatto—dancing. I remember my father lifted me up, and I touched Beny Moré's hand. But still, I was looking at people who were like my father. They were older people. It didn't matter that Beny Moré was like 26 at the time. I looked at him and saw my father."

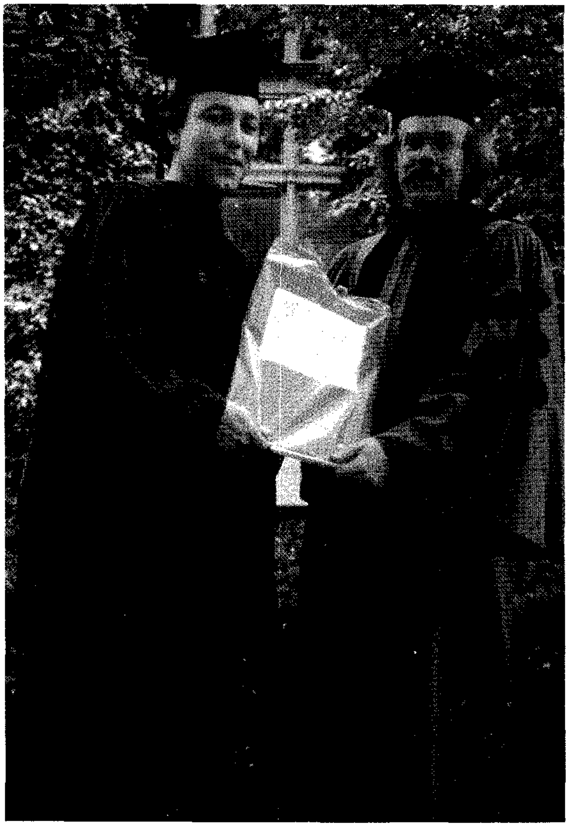
Rock and roll was different. They began to hear it on the Spanish-language radio stations—in English, of course.

"We didn't understand the words, but there was some kind of *thing* in there. Something we could intuitively associate—I guess—with what we were: kids. Regardless of where they're from, kids are kids. Then we saw a movie called *Rock Around the Clock* and right after that, another one called *Rock, Rock, Rock,* and we went, like, *what???!!!* We saw kids singing like adults, and we said, 'Wait a minute, we can do this, too.' Frankie Lymon was fourteen years old; you looked at him and you knew it was a kid, not an old man. And also, rock and roll came with a dance. The boleros and all that stuff, that was an older kind of dance, very formal, a grown-up type of dance. But rock and roll was just running around and going under someone's legs and doing whatever you felt like doing and having a nice time. The older people had their dance, now we had ours."

Blades and his friends began to sing doo-wop together, searching out buildings in Panama City that had echoes under the stairs, school bathrooms, anyplace that might help them sound like the new songs they were hearing on the radio. Then a momentous event occurred: Frankie Lymon and the Teenagers came to Panama.

"They were received like *kings,*" Blades remembers. "Huge limos picked them up at the airport. The police were out front, with their sirens blaring. Everybody went to see them as if they were the president of the world! Frankie Lymon and the Teenagers! Three Puerto Ricans and two kids from Harlem! No president that I can remember *ever* had that kind of reception."

BY 1963, RUBÉN'S OLDER brother, Luis, was in a rock-and-roll band called the Saints, which started playing around the barrios; one night, they were in competition with another band, called the Monsters, and Rubén was pressed into service as a vocalist. It was his first public appearance.



THE GRADUATE: *With a Harvard Law dean.*

"My mother never wanted me to go in the band, because they got paid for the gigs maybe three, four dollars, which was a fortune in those days," Blades remembers. "She was always afraid of what I might do if I had money. I had read so many books by that age that I wanted to live like in Robert Louis Stevenson's novels, just take off to an enchanted land, go meet David Balfour and go to Treasure Island." He smiles at the memory. "Money meant mobility."

Rubén would sing "Strangers in the Night" in addition to true rock tunes. And he was impressed strongly by the Beatles in 1963, when their first tunes were released in Panama. "I kept trying to explain this to North Americans. They think about Panama as some foreign place where people don't know what's going on. But we were just as much part of the rock-and-roll movement as the young people here. And that was true everywhere."

But then occurred one of those footnotes to United States history that are gigantic events in the histories of other nations. On January 9, 1964, major rioting erupted in the Canal Zone, leaving 21 Panamanians dead and almost 500 wounded. This was in a dispute over the flying of the Panamanian flag at the Balboa high school (the law said that both flags should be flown, but the Canal Zone Americans refused to fly the Panamanian flag). There was shock and revulsion among many Panamanians, including fifteen-year-old Rubén Blades. He stopped singing in English ("It was like something snapped in me," he explained a few years ago), and he turned with almost nationalistic fervor to Latin music. To Joe Cuba. Ismael Rivera. Cortijo y Su Combo. Mon Rivera.

"I couldn't believe what had happened," Blades says now. "The reason was that until then the North Americans were always the good guys. We knew that from the movies, didn't we? They were the guys we'd seen kicking the Nazis, beating the bad guys. And all of a sudden, you had them on the other side, and they were shooting at you! It was a big disappointment. And a lot of us started asking hard questions, not taking everything so literally anymore. I began to read a lot more history, politics. I once wrote that the best North Americans were all in Latin America, people like myself who went to the movies. And later, there was a tremendous loss of innocence."

BLADES WENT ON TO COLLEGE in Panama, playing with Latin bands when he had the time; in 1968, he sang on an album with a group called Bush and the Magnificos. A New York producer named Pancho Cristal heard the album and thought Blades would be an ideal replacement for Cheo Feliciano, who was leaving the Joe Cuba band. Blades was excited—Joe Cuba had an amazing band—but he decided to stay in school. Then, in 1969, students at the university had a confrontation with the Panamanian army, and the authorities closed the school for a year. Rubén was soon on his way to New York. He hooked

CULTURAL IDENTITY: *The great challenge for Blades remains the question of crossover. Can his powerful, complicated music move from the Latin ghetto into mainstream American culture?*

THE LATIN "BOOM": *Performing at a benefit for migrant workers in Winslow, New Jersey.*

up with Cristal, and made an album with Pete Rodriguez called *De Panama a Nueva York*. This was the first time Blades had written all the lyrics (with the exception of one tune), and he seemed about to start a major Latin-music career. But then the army relented in Panama, allowed the university to reopen, and Blades returned to school, where he got his degree. He didn't make another album until 1974.

"Those were difficult times," Blades now says. "Not just trying to get an original sense of music and its potential. But trying to deal with all the political overtones. I've never had any animosity toward the people of the United States. *Never!* But the way I was brought up, a sense of justice was very important. That's why I tell Latin Americans, Don't judge the people of the United States by the actions of the government of the United States. Because there are a lot of good people in the United States, lots of things that work."

What does he think are the best things about life in the United States?

"The opportunity you have here to build something with your own effort, with guarantees of respect for your integrity, for your freedom. You don't have those things in Latin America all the time. People who want to make something of their lives don't go to Russia. I'm proof of it. I came here and did things I would never have been able to do in Panama—or elsewhere, for that matter. But you also have to take a very hard look at what's wrong. The inequities . . . there shouldn't be *any* poverty in this country, and everybody knows it. But no society's perfect. This society offers hope through its constitution, which is the best in the world, if it is implemented the way it's supposed to be."

Blades gets most heated about the current United States policies toward Latin America, particularly toward Nicaragua. "When you tell me you are prepared to invade Nicaragua but you won't touch South Africa, or that whatever Pinochet does in Chile is all right, you are justifying the worst kind of dictatorships. And what about China? I'm a Latin American, right? But I remember 35 years ago, the Korean War, how the Communist Chinese were portrayed in the movies. All of a sudden now, they're going to Disneyland and everything is cool. What makes a Chinese Communist so different from a Cuban Communist?"

There have been reports, here and in Panama, that Blades hopes to go home eventually and run for president. He says all such talk is premature, but he does intend to return home and use whatever power he has acquired as a popular entertainer to push for social changes. "You don't have to be president to make some changes," he said. "Panama can use all the help it can get, including mine. But that won't be for a while yet."

FOR NOW, BLADES CONTINUES to work and live in New York, complaining like many New Yorkers about the enormous changes in the Columbus Avenue neighborhood where he has lived since he came here ("From *bodegas* to boutiques! And look, you see that penthouse? I could have rented that six years ago for $500 a month"). He has a steady woman but no plans for marriage. He doesn't drink or use drugs, and is financially independent now ("You come from a poor family, you don't throw away money"). He doesn't know how to swim ("One of these days . . . ") and can't drive a car ("Too poor in Panama to own one, and who needs a car in New York?"). He does a lot of walking, and while walking, he often thinks out

Photographs by Gilles Peress/Magnum.

the columns he writes for the newspaper *La Estrella de Panamá,* or the words and music of his songs.

"I can't tell you how many songs I've written on the brown bags full of take-out food," he says. "One day, I was walking from 57th Street to here, and all of a sudden, I get this great melody in my head. I begin to sing it and put some words to it, but I don't walk around with a tape recorder on me, so I start to whistle, hurrying faster, whistling and whistling for seventeen blocks! People stopping, look at me, Who's this crazy man running and *whistling?*"

Sometimes the process takes longer. "I have a drawer with little bits of paper. Once in a while, I look at them, and if there's that burst of enthusiasm, I know it's time to do the song; it's like they hatch themselves. When I have enough good ones, I call the guys and say, 'Okay, write the charts, and let's go into the studio.' Then I'm always changing the lyrics, trying to be more precise. In that sense, I'm a pain in the ass. When I saw Gabo in Mexico and started telling him what I was doing with my interpretation of his short stories, he said, 'Don't tell me anything.' And I said, 'Why?' And he said, 'Because if you start telling me what you're doing, I'm going to start talking to you, and you're never going to finish.' "

THE GREAT CHALLENGE FOR Blades, and for many Latin artists, remains the question of crossover. Can this powerful, complicated music move from the physical, artistic, and economic ghetto into the mainstream culture of the United States? That question haunts *Crossover Dreams,* the movie Blades made with Cuban-American director León Ichaso and producer-writer Manuel Arce. The character Blades plays, a salsa musician named Rudy Veloz, cuts his connections with friends, lover, fellow musicians in the barrio when he signs with a mainstream record company; when the mainstream album fails, he is lost, unable to exist in the mainstream world, unable to return to the barrio. Blades doesn't think the choices in his own life are as drastic as the movie implies, and he certainly doesn't see the movie's message as Know your place and stay in it.

"Some guys are dying for a so-called crossover," Blades says, "because they've spent one night in Las Vegas and 49 in El Corso. They want Las Vegas because they're looking at everything in terms of dollars and cents. But why cross over to crap? Instead of crossover, I say we should think of convergence."

Blades feels that his music and that of other Latin artists will inevitably gain wider acceptance.

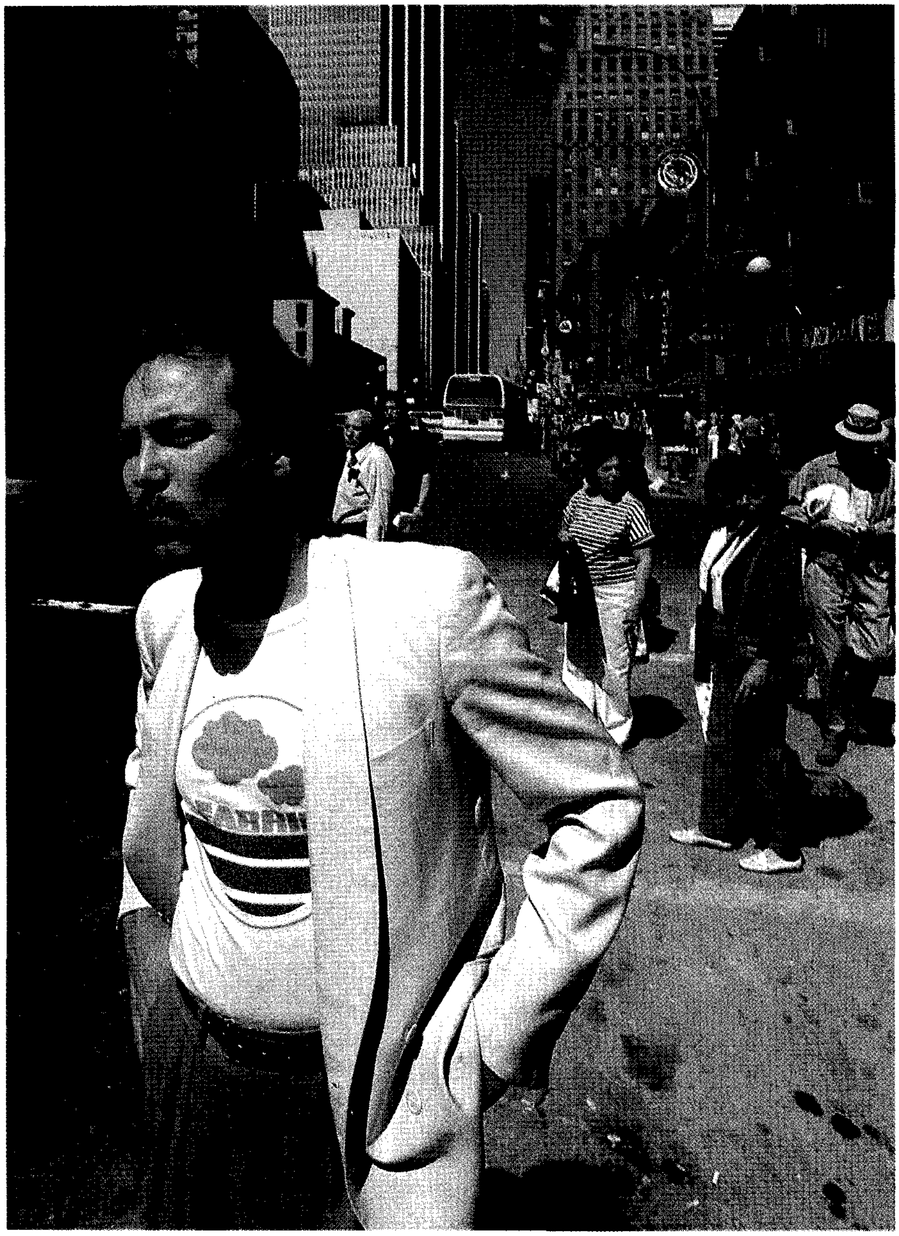
"But the most important thing for me," he says, "is this: If you're going to accept me, accept me from the perspective of my intelligence, of what I really have to offer, of what I really am. Don't do it from the perspective of what I'm wearing, or what's the color of my skin, or am I pretty or am I ugly. The guy who might save your life tomorrow might be the worst-dressed, ugliest person on earth."

One way Blades plans to deal with the problem of crossover is by actually splitting his public personality. He wants to create a character he calls Panama Blades to sing English, using the calypso and English-speaking tradition of Caribbean music as the base. The character will work with a band that Blades calls the Gamboa Road Gang, from a novel of that title by Panamanian author Joaquin Beleño. This English-speaking Blades won't really overlap with the Latin American Blades; he sees them as different facets of the same personality.

"Gamboa, you see, was a penitentiary," he says. "They used to send Panamanians to that prison when they were caught in the Canal Zone. The road gang was what you can imagine. They worked on the roads, like a road gang here in the South, I guess."

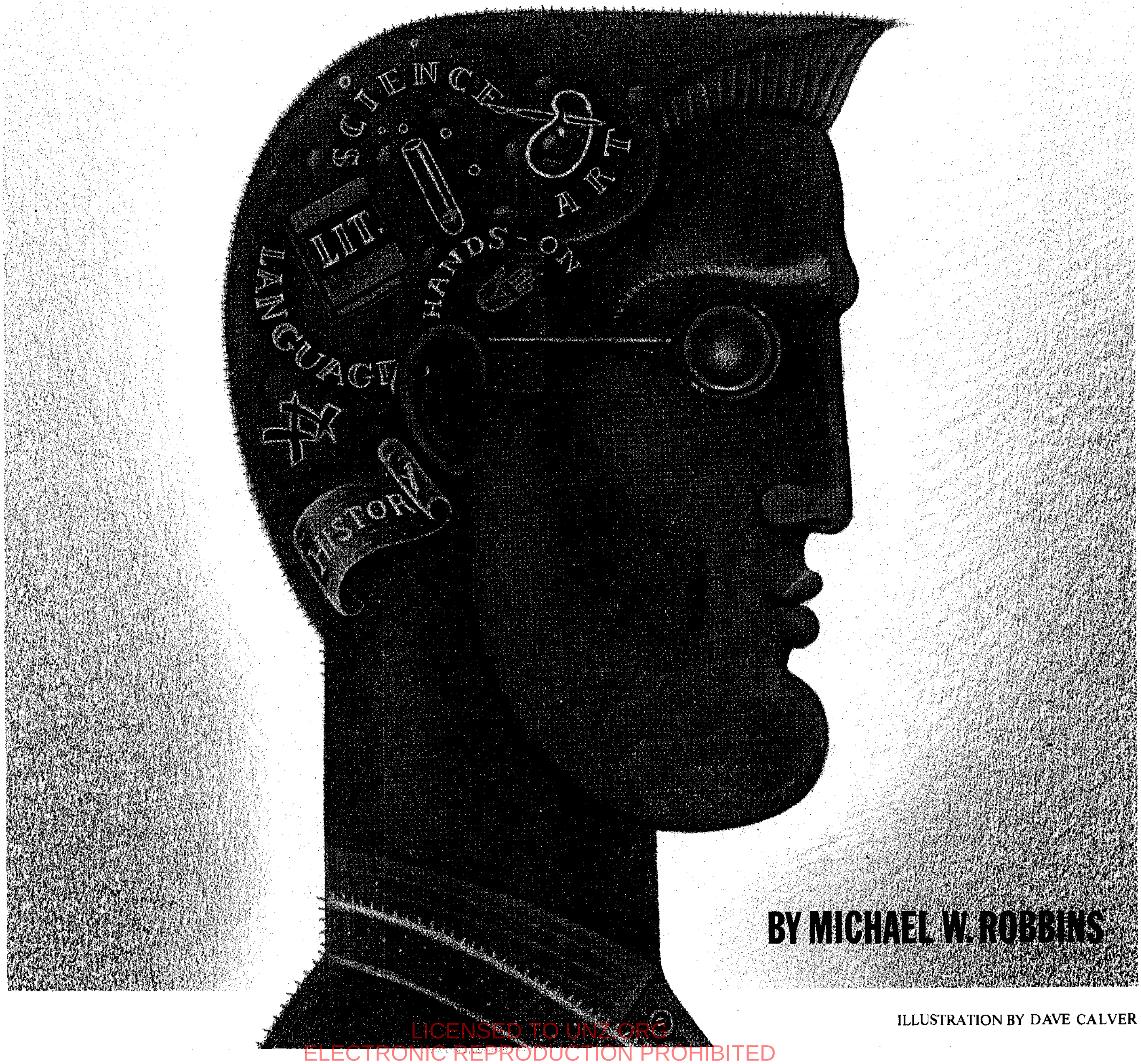
He pauses, lights another cigarette, glances at the bookshelves.

"But in Latin America, roads are a form of communication. And these guys from Gamboa, they were building roads that they would never use themselves, because they were in jail. So that's where the name for the new band comes from, because that's what I'm doing, I hope; I'm making communication possible. That's what I'm about: making roads for other people to travel on." ■



MAN ON THE STREET: *"I'm making communication possible."*

USING YOUR HEAD


SCIENCE
ART
LIT.
HANDS-ON
LANGUAGE
HISTORY

BY MICHAEL W. ROBBINS

ILLUSTRATION BY DAVE CALVER

Strip a wire. Challenge a governor. Master the tax code. Tell a cabbie "Slower, please" in Mandarin Chinese. Ponder the mysteries of the universe. Fall registration is beginning at schools around town, and once again, it's time to delve into things—by rolling up your sleeves or by stretching your mind.

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WHEN WORDS COLLIDE

IN HIS EIGHTEEN YEARS OF TEACHING all kinds of writing, novelist Richard P. Brickner has developed what looks like a dialectical approach: "I place a big emphasis on *clarity,* " he says, "while retaining *mystery.*" Other aims: "Make the intimate objective. And humanize the abstract." And, "There must be organization. *And* magic."

When these seeming contradictions get resolved, the writing grows. Resolving them is hard, though, Brickner warns —"as writing should be if you care deeply about it."

Brickner welcomes all levels of writers (they may be working in any form of fiction or nonfiction, poetry or drama) to this "free style" workshop at the New School. He doesn't lecture. He reads students' work and focuses the discussion on the qualities—and problems—that emerge from the reading.

"If a student can't get started, for example, I'll talk about dreams. Writing is making things up, imagination, a form of dreaming. To get started, you can use those private, precious imaginings. Or make them up. A lot of people don't understand what an obstruction, a real land mine, literal reality can be for a writer."

Whatever emerges from the readings, Brickner manages to touch on some principles: the importance of clarity—"Amateur writers always say, '*I* knew what I meant' "—precision, inner connections, subtle points of correspondence, and structure. And the importance of metaphor, "like Nabakov's butterflies."

Who takes this writers' course? There is no screening or auditioning, so the students are all over the lot: "I get everyone—dowager actresses writing their memoirs . . ."

Here's another contradiction: During the semester, the class usually dwindles, but some writers take Brickner's course over and over. Think about it.

" 'Free-Style' Writing Workshop" will meet on twelve Wednesdays from 7:45 to 9:30 P.M. beginning October 2.

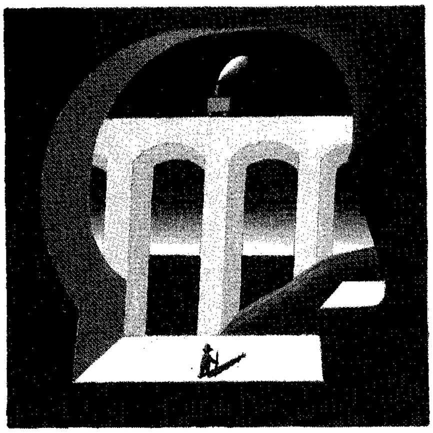
Fee: $220, plus a $20 registration fee. M.C., V. Register in person, by phone, or by mail through the first day of class.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

INDUSTRIAL EVOLUTION

ANY HALF-AWAKE STUDENT OF American history can recall the epoch-marking Civil War engagement between the *Monitor* and the *Merrimac.* But who knows that the innovative ironclad *Monitor* was assembled on the Brooklyn waterfront with parts made in machine shops all over lower Manhattan? Industrial archaeologists know these and other hard facts from their studies not of battles and treaties and elections but of the very hardware of an America that industrialized furiously as it grew and spread.

AN INTRODUCTION TO INDUSTRIAL ARCHEOLOGY



A look at the hardware of America—steam engines, bridges, tunnels—through discussions and field trips.

In this first-ever New York City course in industrial archaeology (IA), Ed Rutsch and Thorwald Torgersen will draw on their field experience to outline various technologies: food processing, transportation (roads, canals, railroads, bridges, and tunnels), iron-making, power generation (wind, water, steam), and the factory system for mass production.

They'll open and close their sessions with insights on the discipline of IA itself, and on its methods and achievements. There'll be field trips (remember those?) to the Great Falls National Industrial Landmark in Paterson, New Jersey (to see historic locomotive works, hydropower canals, and silk factories), and to the Long Pond Ironworks in West Milford, New Jersey—where instructor Rutsch has completed significant IA investigations. Another field trip, closer to home, will examine the still-standing, still-operable steam engines at the Pratt Institute in Brooklyn.

These sessions are an innovative way of looking at the technologies that have, quite literally, shaped this city.

"An Introduction to Industrial Archeology" will meet on eight Wednesdays from 6 to 8 P.M. beginning October 9 (there will be no class on November 27).

Fee: $50. No credit cards. Register in person or by mail through the first day of class.

Continuing Education, The Cooper Union, 41 Cooper Square, New York, New York 10003; 254-6374.

TAX TALK

THE PUPPET MASTERS OF WASHINGTON—the Fed, the Congress, the Office of Management and Budget, and the IRS—pull the financial strings that make us dance. But some of the choreography is changing.

The Deficit Reduction Act of 1984—which includes some of the biggest changes in the Federal Tax Code in nearly a decade—has forced us to learn some new steps. And more changes are on the way. The New York Institute of Finance can show you how to keep up. To avoid the cry "What do I do *now?*" next April 15, take this course—"Introduction to Financial Planning"—now.

"We're not just selling tax shelters," says one of the instructors, Robert Gordon. "Investment objectives are the primary thing . . . but you should be aware of the tax consequences." To wit: The 1984 law effectively eliminated interest-free loans among family members as a

Illustration by Maris Bishoes.

method of reducing tax liabilities. But, says Gordon, "you can set up an interspouse trust" that allows some tax benefits.

That's only one of the items that Gordon, who runs his own CPA firm and has taught many courses in tax accounting, and financial consultant Harold Kallan plan to discuss. They will be talking about bonds, options, stock dividends, and tax-advantaged investments to brokers, investment advisers, account executives, professional financial planners, and taxpayers who want to understand the tax consequences of their own financial moves. "You don't need to be a CPA to understand this—it's not that technical—but when you're done, *you* can talk to a CPA," says Gordon.

This course is of special interest to individuals or couples whose income places them in tax brackets above 35 percent. Here in New York, Gordon points out, "that's a lot of people."

The eight-session course will meet on Wednesdays from 5:30 to 8 P.M. beginning September 4.

Fee: $280, plus a $20 registration fee. A.E., M.C., V. Register in person or by mail through the first day of class.

New York Institute of Finance, 70 Pine Street, New York, New York 10270; 344-2900.

MS. GOODWRENCH

SELF-RELIANCE IS AN HONORED AMERICAN trait. And a self-sufficiency course at New York City Technical College, taught by women for women, reflects some new American demographics: growth in the percentage of households headed by women. More American homes are now places where, when the wupperman in the kitchen breaks down or starts leaking, the woman cannot ask, "Honey, will you fix this thing?"

But when the wupperman does break down, *somebody's* got to fix it. And if whatever breaks has to do with walls, heating, windows, locks, plumbing, or electricity, the four instructors in this course in basic home repair can show you how it works and how to fix it.

Why women teaching women? "Most women are brought up without the knowledge of these skills, even by osmosis," says teacher Ellie Barbarash (once in publishing, now on the maintenance staff at J.F.K. Airport). Barbarash and two of the other instructors prepped for teaching this course by taking New York Tech's *200-hour* certificate course, "Small Building Repair."

In this shorter home-repair course, the instructors concentrate on safe procedures, common chores, the uses of tools, and emergency measures: how to check a fuse box; how to replace an electrical plug, a switch, a socket; how to stop a leak, replace window glass, mortise a new lock. When you finish this course, you shouldn't have to call the super—or hire someone.

"These are incredibly enthusiastic classes—really fun to teach," says Barbarash. "There are a lot of 'Oh my god, I *did* it!' reactions."

"Women Teaching Women: Basic Home Repair" will meet in two sections—from 10 A.M. to 1 P.M. or 2 to 5 P.M.—on eight Saturdays beginning September 28 at the Voorhees Campus at 450 West 41st Street.

WOMEN TEACHING WOMEN:
BASIC
HOME REPAIR

When the wupperman breaks down, can you fix it? Yes, after you've taken this course at New York Tech.

Fee: $120. M.C., V. Register by mail by September 18, or in person or by phone by September 25.

Division of Continuing Education, New York City Technical College, 300 Jay Street, Brooklyn, New York 11201; (718) 643-5570.

NOVEL IDEAS

CAN AN AGE HAVE A TRULY REPRESENTATIVE figure—a person who comes to symbolize its ideals, worldview, and conflicts? Novelists in the nineteenth century set about imagining such characters. One writer, Mikhail Lermontov, even named his 1840 novel *A Hero of Our Time.*

The most influential European novelists and their existential heroes form the heart of this Columbia University lecture course, "The Novel in Europe." The works covered are Rousseau's *Reveries of the Solitary Walker,* Goethe's *The Sorrows of Young Werther,* Pushkin's *Eugene Onegin,* Stendhal's *The Red and the Black,* Flaubert's *A Sentimental Education,* Dostoevski's *Notes From the Underground,* and Tolstoy's *Resurrection.*

Tobin Siebers, author of *The Romantic Fantastic* and a teacher of comedy and theories of comparative literature, will explore these novelists' sense of character, their ideas of self, their psychology, and their ethics, while the class reads and reads.

If you're considering taking this course, try to imagine a hero for *our* time. Not Rambo.

The 27-session course will meet on Tuesdays and Thursdays from 6:10 to 7:25 P.M. beginning September 5.

Fee: $150 if audited, $933 if taken for credit. M.C., V. Register in person, by phone, or by mail through the first day of class.

The School of General Studies, 411 Lewisohn Hall, Columbia University, New York, New York 10027; 280-2559.

NUTRITION AND YOU

WHAT HAPPENS AFTER YOU SWALLOW? Dr. Glen Lawrence, a research biochemist at Columbia University's Institute of Human Nutrition, explains it all for you in this course, "Nutrition, Health, and Disease."

Lawrence has been examining such arcana as the links between polyunsaturated fats and arthritis. He started teaching this course when he realized how difficult it was to glean trustworthy nutritional data from the thickets of faddist diet books and vitamin claims. He'll describe how the body works, how nutrients get broken down, and what carbohydrates, fats, and minerals do for you and to you.

After that, he'll lecture on other ingested substances (drugs, vitamins, food additives, and pollutants) and what they *do* inside you. Next, he'll address diseases—inflammations, cancer, heart attacks, strokes, headaches—and how nutrition affects them. A session will be devoted to psychology and disease.

Lawrence's course is based on his own research and on other solidly scientific studies in nutrition—in contrast to some best-selling health books. "In some books," he says, "there is a lot that's not proven, that rests on what we call anecdotal evidence, as in 'I took this and I got better.' " And if you swallow *that*...

The ten-session course will meet on Wednesdays from 7:10 to 9 P.M. beginning October 9.

Fee: $40. No credit cards. Register in

Illustrations: left, Susan Faiola; right, Matt Mahurin.

person or by mail through October 9.

Continuing Education, The Cooper Union, 41 Cooper Square, New York, New York 10003; 254-6374.

PHOTO OPPORTUNITY

WHEN CORNELL CAPA BEGAN HIS lecture series on photographers nearly twenty years ago, there were few places beyond ephemeral magazines where the best photography could be seen or the best photographers discussed. Now there are many galleries and magazines and books devoted to the subject, but this series at the International Center of Photography remains vital as a showcase for the new work—and words—of photographers.

Capa, founding director of the center, chooses each season's roster. The format is simple: Capa introduces the photographer of the evening, who shows a generous selection of slides—usually 60 to 80—of his or her recent work. A discussion follows.

"I like to do a mix of types," says Capa. This fall's mix includes photo-realist Chuck Close, documentary photographer Steve McCurry, Kevin Kling on Tibet, Hiroji Kubota on China, William Strode on the Humana Institute artificial-heart story, and art photographers Joel-Peter Witkin and Sheila Metzner.

Among its many and varied courses in photography, ICP will offer two three-hour master seminars—opportunities to see the images and hear the words of Dmitri Kessel (Saturday, October 5) and Ernst Haas (Saturday, November 9). They will meet at 10 A.M.: $25.

"The Photographers" will meet on ten Wednesdays from 6:30 to 8:15 P.M. beginning October 2.

Fee: $95 ($85 for ICP members). A.E., M.C., V. Register in person, by phone, or by mail through September 21.

Education Department, International Center of Photography, 1130 Fifth Avenue, New York, New York 10128; 860-1776.

IT'S CRIMINAL

HOWEVER IT MAY SEEM TO GODfathers and Prizzis, La Cosa Nostra is *not* the only organization committing crimes for profit. We've got motorcycle gangs like the Hell's Angels and the Haitian and Colombian drug wholesalers. And what about E. F. Hutton's check-kiting scheme?

According to Professor Don Torres at John Jay College of Criminal Justice, *all* come under the purview of his course, "Organized Crime in America."

"I try, first, to shoot down the stereotypes about organized crime. It's not just the Mafia," Torres says. His course ranges in coverage from traditional labor-union racketeering to Thai gangs in California to "white collar" perpetrators on Wall Street.

Once a Secret Service agent and participant in federal Organized Crime Task Forces and now author of the forthcoming *Handbook of Federal Police and Investigative Agencies,* Torres lectures on the history, pervasiveness, methods, and impact of organized crime. Then he details the law-enforcement countermeasures, based on his own firsthand experience.

Torres prefers to work seminar-style: He encourages students to conduct research on specific areas of organized crime, like corrupt unions or narcotics smuggling, and to present their findings to the class. Torres insists that students follow the news. Ours is an era rich in organized outlawry—and in corresponding law-enforcement activity.

ORGANIZED CRIME
IN
AMERICA

Corrupt unions, Thai gangs, white-collar malefactors—an ex-Secret Service agent gives you the lowdown.

"Organized Crime in America" will meet on fifteen Mondays and Wednesdays from 11:05 A.M. to 12:20 P.M. or 6:05 to 7:20 P.M. beginning September 11.

Fee: $141 (three course credits are given to those in a degree program), plus a $24.85 student activities fee. M.C., V. Register in person on September 3, 4, 5, 9, or 10 at the Office of Admissions, North Hall.

John Jay College of Criminal Justice, 445 West 59th Street, New York, New York 10019; 489-5084.

GETTING ORIENTED

TRAVEL IN CHINA IS NOT ONLY POSSIble, it's now loosening up so that Americans can move around on their own. Two courses at the China Institute in America provide context and comfort for China-bound tourists.

The lecture-and-film series "China: The Enduring Heritage" provides a fifteen-week briefing on the history and culture of China. Thirteen twenty-minute films, made by China Institute president Wango Weng, will be shown; they'll outline the spectrum and spectacle of China from the Bronze Age Shang dynasty through the Confucian era, the Golden Age, the Tang dynasty, the Mongol period, and the opening to the West. To introduce the era covered in each film, Dr. Robert Hymes, a specialist in medieval China who is fresh from a visiting-scholar stint at Nanjing University, will lecture on the events and the cultural climate.

Tourists can also take "Essential Chinese for Travel." In just four sessions, useful Mandarin phrases are taught: "I like Peking duck." "I want to take a taxi." "Slower, please." Come to think of it, they could come in handy right here.

Four classes won't make you fluent. But they *will* make a difference: "Chinese people are so flattered that you've made the effort, they'll be positively overwhelmed," says Dr. Marsha Wagner, education director at the institute and an instructor for this course. The words and phrases are taught in a practical-traveler context that includes information on customs, phrasing, and behavior, and even on such matters as what to wear, what to take, when not to tip, what to photograph—and what not to photograph.

"China: The Enduring Heritage" will meet on fifteen Tuesdays from 4 to 6 P.M. beginning September 10.

Fee: $95, plus a $5 registration fee; $75 for institute members and $60 for public-school teachers. No credit cards. Register in person or by mail through September 9.

"Essential Chinese for Travel" will meet September 9, 11, 16, and 18 from 6 to 7:30 P.M.

Fee: $45, plus a $5 registration fee; $35 for institute members. No credit cards. Register in person or by mail by September 9.

Educational Programs, China Institute in America, 125 East 65th Street, New York, New York 10021; 744-8181.

MAGAZINE DESIGN

ALL RIGHT, WHY DO MAGAZINES look the way they do? Because they are *designed.* Because someone with a trained eye makes decisions about every typeface, every line, every color, every white space, every photograph, and every illustration. Every week (or month).

It helps to have a keen eye, a clear head, and a strong heart. While only nature can provide these attributes, the techniques of magazine design can be learned. And teaching them is the task of young and savvy designer Michael Grossman in his course at the Parsons School of Design.

Grossman believes in learning by doing (it's how *he* learned, at California magazines and the *National Lampoon*), and he is still learning by doing these days at Time Inc., where he's primarily designing prototypes for new magazines. So he'll teach this course as if it were a work situation. Students will move from simple layouts through portfolio spreads and layouts for hypothetical magazines—all subject to his critique.

He also believes in learning by looking. "I show a lot of slides, a lot of examples of others' designs, and we'll look at why they are appropriate or not."

"Magazine Design & Layout" will meet on twelve Tuesdays from 6 to 8:30 P.M. beginning October 1. Classes will be held in the Parsons Midtown Campus, at 560 Seventh Avenue, at 40th Street.

Fee: $220. M.C., V. Register at the New School in person through October 1, by mail through September 23, or by phone through September 24.

Parsons School of Design (a division of the New School), 66 West 12th Street, New York, New York 10011; 741-5690.

CONSIDERING CUOMO

FOR GOVERNOR MARIO CUOMO, ONE of the sharpest public examinations of his three-year tenure will come this fall in the New School course "Focus on the Cuomo Administration."

For political writer Ken Auletta, the teacher, moderator, and "interrogator" in this class, the focus is *substantive:* "It's not so much how Cuomo is doing with the press or with public opinion. The question is, Is he governing well? Has he picked good people? Is he an innovative governor? Has he instituted new programs? How has he handled the old, tough problems like mental-health care?"

Auletta, an informed Cuomo-watcher —he wrote a *New Yorker* profile on the governor—is recruiting a lineup of commentators and political pros. The format will be a Socratic exchange between Auletta and two or three others; the class will then get a chance to question and comment. "Governor Cuomo is a complicated man," Auletta observes. "He's both a reflexive New Deal liberal *and* a new type."

His schedule permitting, the governor has agreed to appear at the last session, to answer critics and state his case.

The course will meet for six Tuesdays from 5:50 to 7:35 P.M. beginning November 12.

Fee: $105. M.C., V. Register by phone or mail through November 5, or in person through the first day of class.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

WILD AND WONDERFUL

IT'S HARD TO GRASP WHILE YOU'RE bounding down the FDR Drive or hermetically sealed in the IRT, but there is still *wilderness* in this land—areas where the works of man are not of consequence, are not even noticeable, where space is not measured in stories or city blocks.

EXPLORING AMERICAN WILDERNESS AREAS

Journey from geyser basin to mountain fastness with a zoologist from the American Museum of Natural History.

It's equally hard to grasp that there are those among us who spend much of their working life in the wilderness. One of them is American Museum of Natural History zoologist Kenneth A. Chambers, who has just returned from Alaska and who will give a color-slide lecture about five diverse wilderness areas of North America.

He will start with the geyser basins and other peculiarities of Yellowstone National Park—which may seem anything but *wild* along its trafficky roads. But hike a few miles into the park, along any trail, and this isn't Jellystone anymore; it's over 3,000 square miles of backcountry where close encounters with owls, moose, and elk are commonplace. On my last trip there, I listened to a concerned park ranger describe how he felt when he learned he was surrounded by a dozen grizzly bears. Chambers will also cover the wildlife and mountainous terrain of adjacent Grand Teton National Park, a place for which a word like "grandeur" was surely coined.

In his second session, Chambers will wander in the dry wilderness, the desert regions of New Mexico and Arizona. After that, he'll talk about northern wilderness areas like the Adirondacks Forest Preserve, concentrating on the flourishing wildlife. He'll venture into botany, geology, even Indian lore. Other classes will be devoted to the wildflowers and big game characteristic of the Continental Divide, the Canadian Rockies, and Washington around Mount Rainier. Finally, Chambers will show students a completely different kind of wilderness: the Okefenokee National Wildlife Refuge, in Georgia and Florida.

Ah, wildernesses. They're no place like home.

"Exploring American Wilderness Areas" will meet on five Mondays from 2:30 to 4 P.M or 7 to 8:30 P.M. beginning October 23.

Fee: $30. No credit cards. Write or call for brochure with registration information.

Department of Education, American Museum of Natural History, 79th Street and Central Park West, New York, New York 10024; 873-7507.

ART AND THE LAW

"ARTISTS TEND TO BE ARTISTS rather than lawyers," observes David L. Lewis, attorney and instructor for the course "What Every Artist Should Know About the Law" at Borough of Manhattan Community College. The only trouble is, once an artist succeeds—once his work starts selling—those matters of contracts, of rights and copyrights, do enter the picture.

The successful artist needn't become a lawyer, but he'd better know enough to talk to one. Or to listen to this one. When he served as counsel to the speaker *pro tempore* of the New York State Assembly, Lewis had a major hand in writing many of the laws governing the rights of artists, as well as transactions among artists, galleries, and collectors. A partner in the law firm Lewis & Fiore, he also writes a column on art law for *Decor* magazine.

This "nuts-and-bolts" course is "designed to walk artists through a commercial transaction," he says. Along the way, Lewis covers copyrights, contracts, and corporate structures. He knows where artists can get ripped off because he has

Illustrations: left, Joo Chung; right, Javier Romero.

"represented the enemy—the galleries and the publishers."

"Art is becoming, more and more, a market for money," Lewis says. But many artists don't realize how much flexibility there can be in contract negotiations, for instance, or who owns the rights to artists' proofs that are later sold. Lewis will enlighten all those who are canny enough to take his course.

Classes will meet on four Thursdays from 6 to 9 P.M. beginning October 17.

Fee: $45, plus a $10 registration fee. M.C., V. Register in person, by phone, or by mail through October 10.

Office of Continuing Education, Borough of Manhattan Community College, 199 Chambers Street, New York, New York 10007; 618-1532.

GREGORIAN CHANCE

ONE WOULDN'T HAVE GUESSED that the director of the New York Public Library would need any incentive to *read.* But Dr. Vartan Gregorian claims just that: He's teaching "The History of Ideas" at the New School this fall, he says, because "it's a way to force myself to read."

That's Gregorian's little joke, and it's only part of his motive, for he is serious about keeping up his teaching. (In 1969, he won the Danforth Foundation's E. H. Harbison National Distinguished Teaching Award for his teaching at San Francisco State College.) He wants to give this course because he sees a need for it—because the time is right.

In our time, Gregorian says, "people aren't very ideological, but they use all the terms: liberalism, conservatism, nationalism, socialism, Marxism. . . . There's been a fragmentation of ideologies—liberals in favor of the status quo, conservatives seeking change. The traditions we share are very complex."

When you hear terms like "socialism," how do you know what people *mean?* Gregorian knows, and he'll pinpoint the "fourteen brands of liberalism, the ten brands of conservatism." He will talk, precisely, about the major European ideologies and point out how each has viewed the relationship between the individual and society.

It's an ambitious task to get all this across in ten lectures, and Gregorian is sensitive to the challenge: "It's *not* going to be '50 Great Moments in Music,' " he says. "The most difficult thing is to simplify and explain [for the person who's smart but may not have read everything] without vulgarizing the material."

Gregorian, an enthusiastic purveyor of ideas, will lecture, then invite questions and discussion. And, yes, he'll recommend readings.

The course will be held on ten Mondays at 6 P.M. beginning September 30.

Fee: $80. M.C., V. Register in person through the first day of class, or by phone or mail by September 23.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

THE COMET COMETH

MOVING VERY FAST, HALLEY'S COMet swoops in every 76 years from deep space, passes the Earth, goes around the sun, then heads back into space again. In January, March, and April, it will make its once-in-your-lifetime pass.

HALLEY'S COMET: ONCE IN YOUR LIFETIME

An astronomer will use the advent of this most famous of comets to explain other mysteries of the universe.

Like most other comets, Halley's has a head and a long tail, but it won't streak across the sky. Instead, it'll hang there in the southern sky looking ten times bigger than the moon, and at least twice as spooky. "It'll look like a painting," says astronomer Joseph Patterson, the teacher of this NYU course on Halley's Comet.

A comet is "a dirty snowball," a loose mass of dust and ice. Patterson will explain the nature and behavior of these irregular bodies and discuss what they—with their great speed and huge orbits—can tell us about the universe.

This go-round will mark the first time Halley's will be viewed from the comparative clarity of space (Japanese and Soviet spacecraft are already moving toward a rendezvous with the comet), so we will be seeing comet photos unlike any the world has seen before.

Patterson will spend about half his time on the practicalities: With all its lights, New York City is a poor vantage point. Head south: The New Jersey pine barrens will be a good place for viewing, the Caribbean even better. The comet will pass Earth in January on its way toward the sun, but it will be closer, and the viewing better, on its outbound swing in late March and early April.

When we see it, Patterson says, we'll understand why it was often taken as a sign, a portent of great and ominous events. He'll talk about that too.

"Halley's Comet: Once in Your Lifetime" will meet on eight Tuesdays from 6:10 to 7:50 P.M. beginning October 1.

Fee: $130, plus a $20 registration fee. A.E., M.C., V. Register by mail by September 12, by phone by September 23, or in person by October 1.

School of Continuing Education, New York University, Shimkin Hall, 50 West 4th Street (P.O. Box 1206, Stuyvesant Station), New York, New York 10009; 777-8000.

OUR TOWN

IF EVER THERE WAS A COLLEGE COURSE that substantiated critic Paul Fussell's thesis that irony remains the only viable attitude for our time, NYU's "Metropolitan Experience" is it.

This is a yuppie medley—a salad bar—of a course. It opens with an irreverent look at New York City that acknowledges that this is the headquarters of the world, but wonders about the size of the ransom exacted for living here.

Next, you'll consider what follows the realization that you have it all: guilt, of course. There will be a discussion of why you have it or why you don't feel a twinge. You can talk this over with your mother or, in this second session of the course, with lecturer Harry Stein, who writes the "Ethics" column for *Esquire.*

For the next three sessions, you can elect to be a complete lightweight and take classes on chocolates, how to shop for electronics, and weekend vacation spots. Or you can opt for welterweight status with three sessions on "The Philosophy of the Good Life: Having It All," where you'll discuss such ideas as will and self-determination in this material world; idealism and success and how much is enough; and—appropriately enough—narcissism. Next, you can choose either four classes on science or four sessions on success. Nancy Shear of WNYC will interview a different exemplar of success each week to seek his or her views on clawing one's way to the top and on just exactly how gruesomely overworked one would have to be before giving up and crawling back to South Bend.

For "the Grand Finale," satirist Fran Lebowitz will do her shtick about metropolitan life. Fussell was right: After all the wars, we can't take anything seriously.

But what the hell. This course is the distilled-fun part of school, the contacts and the bulls------, without the bleak-dawn ugliness of finals and outstanding student loans. When you see that it meets on Fridays (date night!) and trails off around eight into a coffee hour, you realize what you're dealing with.

"The Metropolitan Experience: The Serious Pursuit of Staying in the Know" will meet on ten Fridays from 6:10 to 7:50 P.M. beginning October 4.

Fee: $200, plus a $20 registration fee. A.E., M.C., V. Register by mail by September 12, by phone by September 23, or in person through October 4.

School of Continuing Education, New York University, Shimkin Hall, 50 West 4th Street (P.O. Box 1206, Stuyvesant Station), New York, New York 10009; 777-8000.

PUTTING DOWN ROOTS

NOT EVERY TYPE OF TREE WILL grow in Brooklyn. A tulip tree will grow straight and tall but weak-limbed, and the pavement heat would scorch the sweetness out of the sap of any Vermont maple planted in this city.

To learn what green things live and breathe happily on the avenues, beside the stoops, and tubbed on the roofs, walk in the path of horticulturist Gwenn Schneider in her course on city trees and shrubs.

"Yes," she admits, "we walk around at the Brooklyn Botanic Garden and look at the plants." But the garden is a large place, and students often wander off distractedly. So Schneider also does the efficient thing and shows "a tremendous number" of slides. She identifies plants and talks about what *not* to do: For instance, she'll segue from a slide of a cute little Christmas tree planted in front of a house to the scene ten years later, when Mr. T wouldn't be able to get it through the door. "Even wisteria can get rampant," Schneider warns darkly.

Factors to consider in planting greenery in our tough urban environment include scale, size, resistance to air pollution and sidewalk salt, and the ability to cope with drought and with limited space for roots. Schneider also discusses insects and disease, and how to deal with both.

"Trees and Shrubs for City Gardens" will meet on three Wednesdays from 10:30 A.M. to 12:30 P.M. beginning October 2.

Fee: $33 ($27 for garden members). No credit cards. Register in person or by mail by September 25.

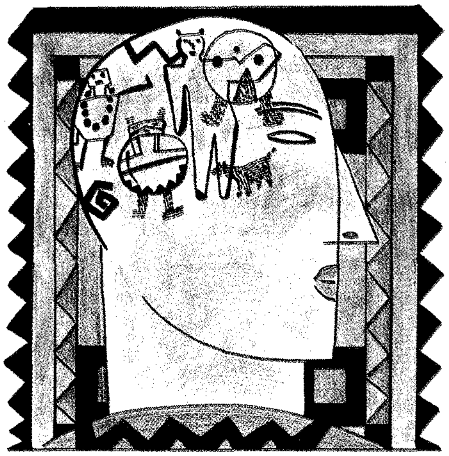
Adult Programs, Brooklyn Botanic Garden, 1000 Washington Avenue, Brooklyn, New York 11225; (718) 622-4433.

NATIVE AMERICANA

"AMERICAN INDIAN ART SEEMS TO get discovered about every twenty years," says Alice Kaufman, a former Gallery 10 director, a connoisseur, and the teacher of a New School course on collecting Southwest Indian art.

Kaufman's personal discovery of Indian art came during a trip to Taos, New Mexico, and it had the force of revelation: "It was like David Bowie discovering rock and roll. He heard Little Richard and said he'd 'never known such life and color all in one place.' "

COLLECTING SOUTHWEST INDIAN ART IN THE 1980'S



The instructor will share her enthusiasm for Indian art in this course on pottery, weaving, and more.

Now the coordinator of Albuquerque's annual "Celebration of the Arts," Kaufman will bring the life and color of Southwest Indian art to *this* place in these four slide-illustrated lectures. The first, given with Susan Peterson, author of *The Living Tradition of Maria Martinez,* will focus on contemporary Pueblo pottery. For the second session, Ellen Napiura (vice-president and director of tribal arts at Sotheby Parke Bernet) will discuss Navajo weaving in the 1980s along with decorator Gloria Ross and Kaufman, who's co-author of the forthcoming E. P. Dutton book *The Navajo Weaving Tradition: 1650 to the Present.* The third and fourth sessions, on Southwestern jewelry and contemporary Native American painting and sculpture, will be conducted by (respectively) Delores Abelson of October Art and David Segal of the Segal Gallery.

This course will be a seminar in what and how to collect, as well as where New Yorkers can find contemporary Indian art.

"Collecting Southwest Indian Art in the 1980s" will meet on four Tuesdays from 5:50 to 7:35 P.M. beginning November 12.

Fee: $50 (single admission $15). M.C., V. Register in person or by phone or mail through the first day of class.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

CAN YOU RIG IT?

THE *Katy of Norfolk* IS AN EARLY-nineteenth-century pilot boat. She costs only $43.50 and can be stored in an average-size New York apartment. She's twenty inches long—a ship model, a lovingly detailed replica. Seafarer and South Street Seaport model-maker Jack Putnam will demonstrate the tiny steps necessary to put her together.

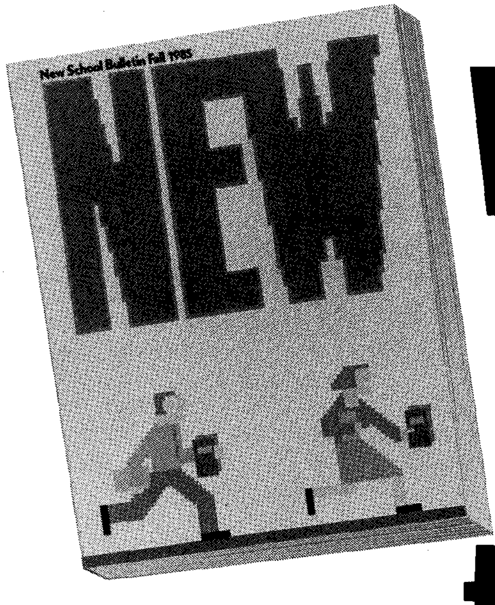
How tough is it? According to Putnam, not very: "If you can strike a match, you can build this ship model." What it takes is not so much skill or dexterity or experience as mind-set—"You've got to have the will, the patience." Putnam uses the course's sessions to build a *Katy* and demonstrate the procedures and the use of the tools. "Much attention is given to reading and interpreting the plans," he says.

Putnam does not expect his students to start from scratch; rather, he has each one build a *Katy* from a kit consisting of a "roughly" shaped basswood hull and "what looks like a cross between a lumberyard and a hardware store: lots of dowels and stripwood, plus bags of brass and white-metal fittings."

A few small and delicate tools are useful: a kit of X-Acto knives, a pin vise, tweezers, and pliers. Should students bring these to class? "You could do it with a penknife and some emery boards," Putnam says, shrugging, "but it'd take longer." As it is, the *Katy* does take some time—probably two hours at home for every hour in class. But then, building a model ship is not like changing a tire: The process and the discoveries are what count.

For inspiration, for a look at what's *possible,* drop by the seaport's bookstore, at 209 Water Street, and watch what Putnam calls the "colorful-old-geezer model-makers" build museum-quality ship models.

Illustration by Karen Barbour.



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"Beginning Model Building" will meet on eight Tuesdays from 6:30 to 8:30 P.M. beginning October 1.

Fee: $130 ($105 for museum members), plus $43.50 for the *Katy* kit. No credit cards. Register in person, by phone, or by mail through September 15.

Education Department, South Street Seaport Museum, 207 Front Street, New York, New York 10038; 669-9400.

THE DOUGH ALSO RISES

A CROISSANT IS LIKE AN AIRPLANE: hollow and complicated. Certainly you could use one now and then, but could you possibly *make* one?

Yes, if you take this course at the New School's cooking center. David Munn will demystify every step of the rolling-and-folding process that results in a croissant's having more than 80 layers of pastry dough. That's at the second of the two sessions. At the first, the student bakers learn about brioche. At both, Munn brings in some dough and demonstrates how to shape it, then the students make their own pastries from scratch. "We use all natural ingredients, and the resultant dough can be baked at home," he says. "You can bake it that night or the next day."

There will also be time to learn how to make brioche au sucre—"glazed with granulated sugar"—and how to add the chocolate or sausage to turn out pain au chocolat or saucisson en brioche.

Students get a chance to sample their wares with coffee. Munn cautions against slathering a croissant with butter: "A croissant is about 30 percent butter, so people should understand what they are *doing*. Just a little jam is preferable."

More and more restaurant and hotel people are taking this course, though it's also meant for homebodies.

"Baking: Brioches and Croissants" will meet on two Saturdays, September 28 and October 5, from 10 A.M. to 12:30 P.M. at the New York Restaurant School, 27 West 34th Street.

Fee: $60, plus $14 for materials. M.C., V. Register at the New School in person through the first day of class, or by phone or mail by September 13.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

KINGDOM OF THE KEYS

"STEINWAY" CONJURES UP IMAGES OF concert stages, many-tiered halls, and hushed studios. It could, as well, conjure up the cacophony of an industrial zone in Queens. Near the bank of the East River where Steinway pianos have been made since 1870, the Steinway family built not just a factory but a town.

Two tours this fall offer an insider's look at the people *and* the pianos: The Sunday bus tour follows the family's and the company's moves around Manhattan and into Queens. On the Monday tour, stroll the company town and witness the making of those prized pianos. Both are led by John Cain of the Greater Astoria Historical Society, a keen student of New York City history.

The Steinway family first made pianos in lower Manhattan, on Walker Street, and then moved uptown. Once, Steinway Hall was located at 14th Street and Irving Place, and the Steinway family grub-staked a fellow German immigrant who wanted to open a restaurant . . . a man named Luchow.

BAKING: BRIOCHES AND CROISSANTS

Learn how to make brioches and pain au chocolat—and to roll the 80 layers that form a croissant.

After a stop at the 1925 Steinway Hall on West 57th, the Sunday tour will cross over to Long Island City, passing by the factory (which is closed on Sundays) and taking the measure of the town the Steinways built, complete with churches, a free kindergarten, and a post office. Of the approximately 135 houses they constructed, some 35 still stand on 20th Avenue, together with the restored Steinway Mansion, where the tour will culminate.

On the Monday tour, participants will get a chance to watch several hundred piano-makers performing most operations, from the spectacular brute-force forming of the piano rim—a seventeen-foot-long slab of laminated wood—to the

Illustration by Patty Dryden.

setting of the tiny hammers. Assembly, finishing, polishing . . . it takes about a year from order to delivery (you can't *rush* these things). This is a rare look at some New World craftsmanship.

"History of Steinway" starts from the 92nd Street Y on Sunday, November 24, at 10 A.M. and lasts until 6 P.M.

Fee: $25. A.E., M.C., V. Register in person, by phone, or by mail through November 22.

"Steinway Factory and Settlement" starts from the 92nd Street Y at 9:45 A.M. on Monday, November 25, and lasts until 3 P.M.

Fee: $8. A.E., M.C., V. Register in person, by phone, or by mail through November 22.

92nd Street Y, 1395 Lexington Avenue, New York, New York 10128; 427-6000 (information), 831-8603 (registration).

YOUR PLAY

"WRITING PLAYS IS AN INEXPENSIVE hobby," says Lavonne Mueller. "It's not like photography; all you need are pencil and paper." Considering what you get for your money, Mueller's playwriting workshop at the West Side YMCA *is* inexpensive: The tuition includes admission to the Y's "Writer's Voice Reading Series," which will feature readings this fall by Tom Wolfe, Amy Hempel, Russell Baker, Grace Paley, and Barry Hannah; a chance to write for the Y's magazine and to enter the Y's writing contest; and access to studio writing space and even to the swimming pool.

Mueller, writer in residence at the American Place Theater, where her plays *Little Victories* and *The Only Woman General* have starred Linda Hunt and Colleen Dewhurst, starts her students writing dramatic monologues. They read and act them out, then work to develop the monologues into one-act plays. From one-acts, students move on to full-length plays. "It's a self-contained and nonthreatening way to get started," she says. She got *her* start writing plays at the Iowa Writer's Workshop. Along the way, she assigns readings—"Maybe a monologue from *Colored Girls* . . . or one of mine, plus *Open Admission,* a perfect gem of a one-act play by Shirley Lauro."

"You have to read a lot and write a lot," Mueller says. "And writing a play is not like writing a poem. In a sense, a play is only a blueprint for the director and actors. You need something more to make it *operational.*"

In a time when even small productions can be prohibitively expensive, this class provides opportunities for readings, for critical feedback, for an *audience.*

The "Playwriting Workshop" will meet on ten Tuesdays from 6:30 to 8:30 P.M. beginning October 15.

Fee: $159 ($147 for Y members). M.C., V. To register, submit application and manuscript of one act or scene of a play by October 1 to "Writer's Voice" at the address below.

Adult Education Office, West Side YMCA, 5 West 63rd Street, New York, New York 10023; 787-4400.

GIVE ME LIBERTY

THE STATUE OF LIBERTY STANDS, under wraps, waiting for her hundredth anniversary, in 1986. Before she became the most evocative symbol in our national consciousness, Our Lady of the Harbor was first an idea. Then a work of art. Then an engineering achievement. Then a gift from France to America. The lady has a past.

The Cooper-Hewitt plans an all-day colloquium that will bring together top scholars on the subject. Christian Blanchet and Bertrand Dard, of France, authors of the soon-to-be-translated 1984 book *Statue de la Libertê,* will talk about the sculptor, Frederic Auguste Bartholdi. Bartholdi's circle of Parisian republican associates in the 1860s included François de Laboulaye, who became ambassador to the United States. Laboulaye's grandson, François, is incomparably well informed on the ideological origins of the statue. He will come over from France for this occasion.

Others will consider the development of the design and assembly of the statue in Paris. Princeton historian David Billington will focus on the engineering aspects—Gustav Eiffel, the man of the tower, was the statue's engineer, and it was no mean feat to erect that sail-shaped object in a windswept harbor and keep it standing for a century. And historian Ross Holland will bring us up to date with an account of the Statue of Liberty–Ellis Island Foundation. All this enlightenment—and more—will take place under the direction of Smithsonian cultural anthropologist Dr. Wilton Dillon.

Other observances allied with this colloquium are in the works: a screening of a documentary on the Statue of Liberty and a viewing of an exhibit on the subject at the New-York Historical Society. Among the forthcoming fireworks and other frothy hoopla, this colloquium ranks as New York's most serious look at our Franco-American phenomenon.

"Liberty: As Idea, Icon, and Engineering Feat" will meet on Saturday, October 19, from 9:30 A.M. to 5 P.M.

Fee: $45 ($35 for Smithsonian/Cooper-Hewitt members). M.C., V. Register by mail through October 11, or in person or by phone through the first day of class.

Cooper-Hewitt Museum, 2 East 91st Street, New York, New York 10128; 860-6868.

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PURE GOULD

Pianist Glenn Gould did not perform on the concert stage during the final fifteen years of his short life—he died in 1982 at 50. But he did continue to work, to record, and to make films that show the facets of his musical genius.

The first four days of the Metropolitan Museum of Art's concert season will be devoted to films about Gould and his music. Following an introductory appreciation of Gould—by critic and editor Tim Page, editor Robert Silverman, film producer Vincent Tovell, and others who worked on records and on films with Gould—the films will roll: *On the Record* and *Off the Record,* 1959 recording sessions by the Film Board of Canada; *Bach and Schoenberg,* conversations with Gould and Humphrey Burton, by the BBC; *Glenn Gould: A Portrait,* the two-hour 1985 film by Vincent Tovell and Eric Till, based on CBC program footage; and another half-dozen films of Gould conversations and performances made by Bruno Monsaigeon. The series closes with Monsaigeon's 1981 *Goldberg Variations.*

Rarely has a performing artist been so illuminated on film.

The "Glenn Gould Retrospective" series begins on Thursday, September 26, at 7:30 P.M. and continues on September 27 at 6 P.M., September 28 at 1 P.M., and September 29 at 3 P.M.

Fee: $25 for the series; single admissions are $4 at the door. No credit cards. Register by mail or in person.

The Concerts and Lectures Department, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, New York 10028; 570-3949.

DARK VICTORIES

It wasn't the color, it was the *attitude* that was black. *Film noir* is a French term for movies made in America during the 1940s and '50s— tough, cynical big-city flicks whose titles sum up the subjects and the style: *The Killers, Phantom Lady, Double Indemnity, Cry of the City, The Reckless Moment.*

These and eight other films form the syllabus for Foster Hirsch's bipartite course on American *film noir.* First comes the lecture series, "Film Noir: The Dark Side of the Screen," Mondays at 5:50 P.M.; then come the screenings, "The City at Night: American Film Noir," Mondays at 8 P.M.

"They weren't considered masterpieces at the time," Hirsch says. "But they have turned out to be some of the best films made in America." Often released as grade-B thrillers—RKO specialized in them—they were distinguished by intricate plots and ironic reversals, by an imaginative, all-but-expressionist, neon-wilderness visual style, and by deadpan acting. They dealt in obsession and frustration. As Veronica Lake said in *The Blue Dahlia,* "Sometimes it all blows up in your face."

Instructor Hirsch, who wrote *The Dark Side of the Screen: Film Noir* (Da Capo, 1981), selected representative films that afford a generous look at the usual suspects: Edward G. Robinson, Alan Ladd, Robert Mitchum, Richard Widmark, Veronica Lake, and Joan Bennett. The roster of directors includes Fritz Lang, Richard Siodmak, Billy Wilder, and Orson Welles. Hirsch will introduce and show a film one Monday and discuss it the following Monday.

FILM NOIR: THE DARK SIDE OF THE SCREEN

View and discuss thirteen cynical flicks from the forties and fifties that are among America's best.

"Film Noir: The Dark Side of the Screen" will meet on twelve Mondays at 5:50 P.M. beginning September 30.

Fee: $220 (includes admission to the films), plus a $20 registration fee. M.C., V.

"The City at Night: American Film Noir" will meet on twelve Mondays at 8 P.M. beginning September 30.

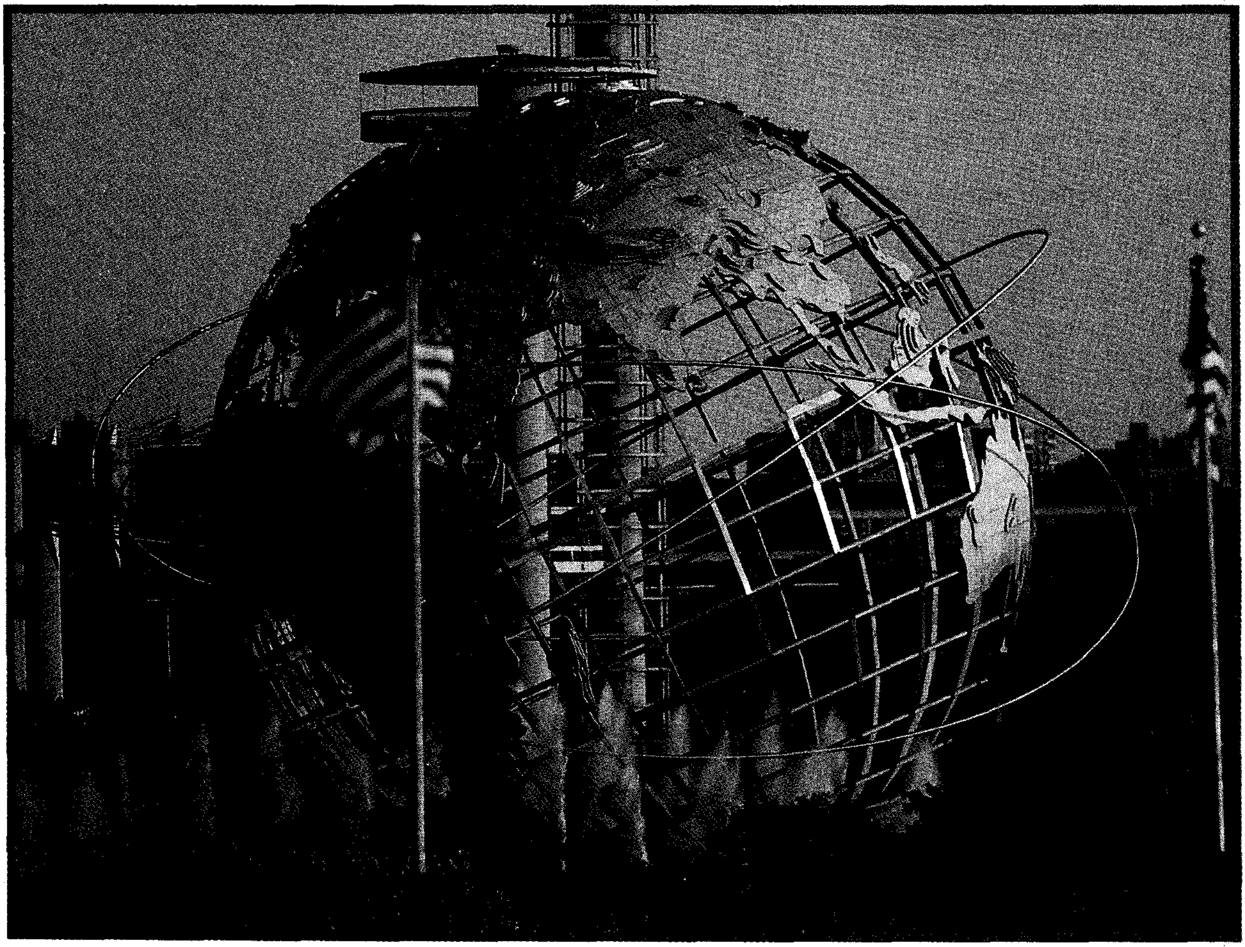
Fee: $60. No single-admission tickets sold. M.C., V. For either course, register in person, by phone, or by mail through the first day of class.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690. ■

Illustration by Larry Ashton.

SPECIAL ADVERTISING SECTION

'85 US OPEN



At The USTA National Tennis Center
August 27 to September 8

OMEGA MARK OF ACHIEVEMENT TO U.S. OPEN

By Seena Hamilton

From August 27-September 8, it will be the place to be and be seen. It's the Super Bowl of Tennis—New York's Disneyland of Sports—the U.S. Open at Flushing Meadow. Here, for thirteen days and ten nights, close to ½ million people will come to be part of this great sports spectacle, that is now an annual major happening in New York. Teenie boppers, family groups, corporate VIP's entertaining clients, as well as dyed-in-the-wool tennis fans will all brush elbows.

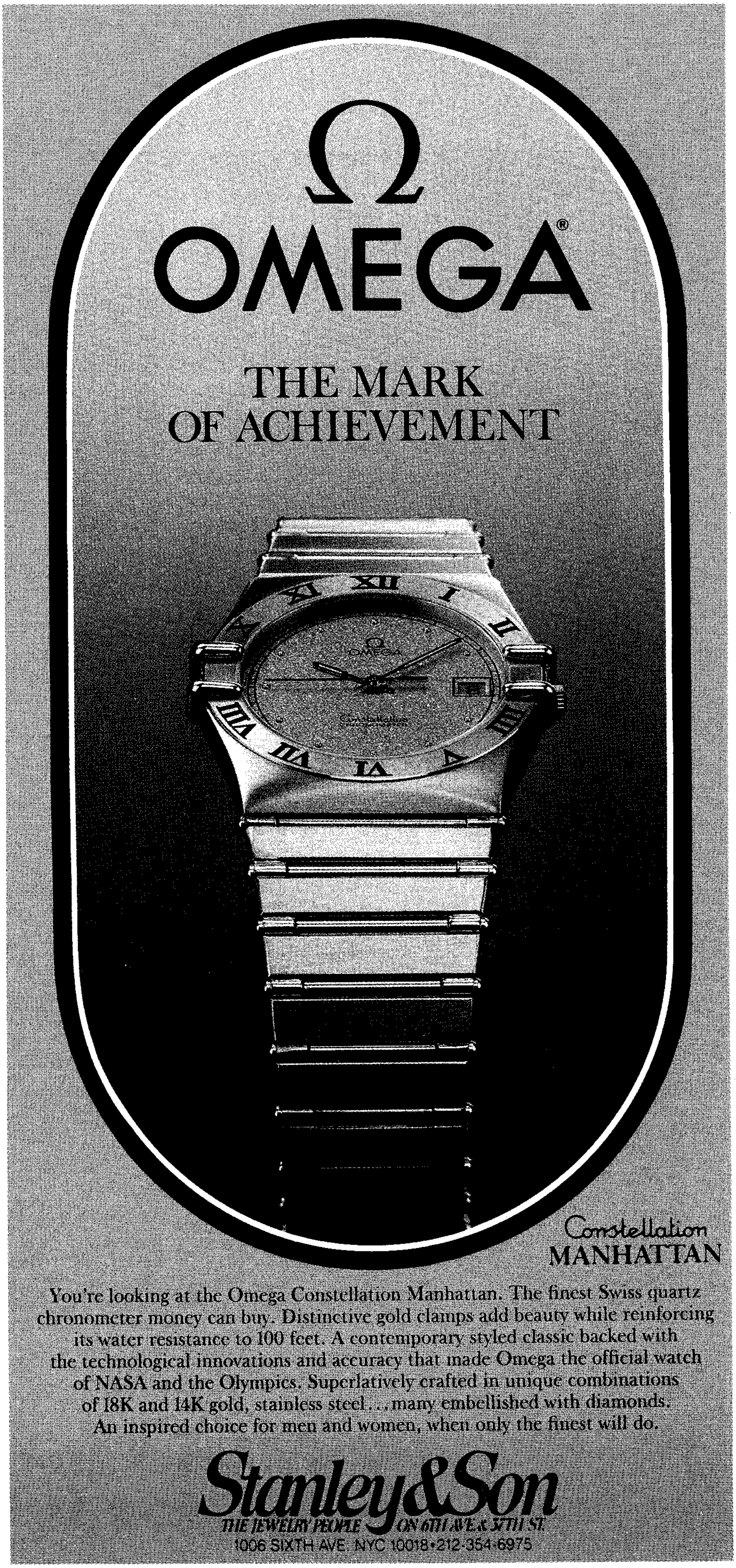
What makes this event so special? It is a distinct piece of Americana, uniquely New York and in this atmosphere, the world's best players, men and women go head to head, vying for the richest prize money in tennis— over $3 million, but this is only part of its allure.

The event has transcended the sport itself. Last year's total attendance broke tournament world records. Although 1984's 7-hour tennis marathon of men's semi-finals and women's finals has to be considered one of the best bargains tennis has ever known, the true U.S. Open fan loves the excitement of early rounds. The U.S. Open is a sellout from Day one, a movable feast of tennis, shops and food. It's a chance to see close to 60 matches a day and the immediacy of field courts gives an intimacy with the competitors on and off the court.

Players pass within autograph, photograph and pat on the back range, and the crowd is part of the total scene. An equal attraction, day and night, are the shopping bazaars and the International Festival of Foods. Restaurant Associates masterminds this gastronomic city, and it serves meals in the millions. Everything from tacos to pasta, croissants or deli sandwiches, hamburgers, knockwurst and haute cuisine served in alfresco cafes, snack bars and elaborate restaurants—not to mention the flood of private parties hosted by corporate sponsors.

It is for these reasons the U.S. Open will receive Omega Watch Corporation's Mark of Achievement Award, the prestigious Constellation Manhattan watch.

Walter Lehmann, president of Omega Watch Corporation USA, said, "In a town known for it's superb accomplishments in sports and the arts, the U.S. Open has achieved a unique place in the galaxy of New York events. It is a true Mark of Achievement."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THE MEN'S SCOUTING REPORT

3a U.S. Open: The Men's Scouting Report by Bob Jaatinen

5a The USTA Rules the Court

6a Women's Tennis by Mary Carillo

10a U.S. Open Tennis Trivia Quiz

Cover Design courtesy of Robert Towers Agency.
All photographs by Russ Adams Productions.

by Bob Jaatinen

Louis Armstrong Stadium is the centerpiece of the USTA National Tennis Center, a complex constructed in 1977 to serve as the new home of the world's richest tennis tournament.

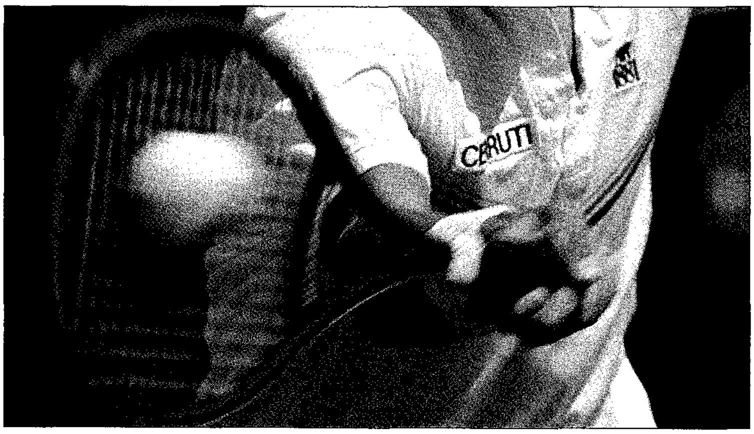
If the charm of a Roland Garros, site of the French Open, or the All-England Lawn Tennis and Croquet Club, where Wimbledon is annually staged, is missing, the hustle and bustle of the players and the crowd during the two-week U.S. Open is truly representative of New York City.

The stadium's DecoTurf II hardcourt surface is suitable for any type of player. The clay-court specialists who prefer slamming away from the baseline, playing their tennis almost as if it were a chess game, patiently waiting for any slight opening, can do just that on the medium-fast surface that always gives a true bounce. Because the surface is faster than clay, the serve-and-volley player is equally at home. He knows his footing is sure and that "put-away" volleys will not "sit up" as they could on clay, where an opponent has a better opportunity to slam a passing shot.

For that reason, some serve-and-volley players who skip the French Open play in America's premier tennis event, as do clay-courters who stay away from the super-fast grass of Wimbledon.

As summer wanes, the best tennis players in the world demonstrate their special skills at the U.S. Open, where one loss in the thirteen-day tournament relegates them to also-ran status. But they also must take into consideration their opponents: Can they hit a slice to my backhand? Are they shaky on a lob over the left shoulder? What part of their game should I play away from?

Since the introduction of seeding in tennis began in 1927, there have been only 23 matches in the men's singles final at the United States championships that have matched the top two seeds in some combination, including last year when top-seeded John McEnroe defeated No. 2, Ivan Lendl.



The combination possibilities were presented by the fact that from 1927 to 1955 there were two separate seedings lists, with the exceptions of 1940 and 1943. One was for domestic players and the other for foreign ones. And some players who had lived in the U.S. for some length of time appeared on both lists at different times. Now, the seedings are based almost entirely on world computer rankings by the Association of Tennis Professionals.

Will 1985 see the top two seeds face each other again in the final? Or will there be a Wimbledon-type upset to surprise the crowd? Either way it is interesting to evaluate the players ahead of time. Because players, in forming their own scouting reports on the opposition, would take into account personal strengths and weaknesses, the following report is based, of necessity, on an outsider's view.

THE INSIDERS:

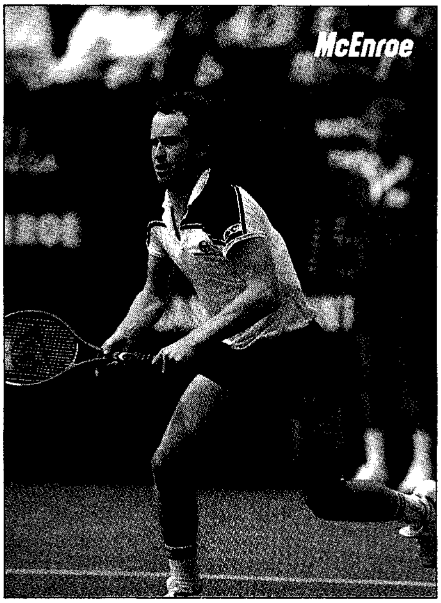
John McEnroe

New Zealand's Chris Lewis called McEnroe "an artist with a racquet" after the New York lefthander clobbered him in the 1983 Wimbledon final. An "artist," a genius, a master on the court. All fit McEnroe, whose tempestuous on-court behavior is more than matched by his unique ability.

Strengths: Everything. He has every shot in the book, and some that aren't. His serve is not the hardest, but he has complete command of different spins and placement, making it extremely difficult to read. And while in some matches he may not have that many aces or service winners, the crippled service returns give McEnroe easy volleys. His volleys are crisp, although not always of the put-away type. But his footwork, quickness, and anticipation give you the feeling he is always thinking two or three strokes ahead. His half-volley is the best in the business, and when his opponent is serving, he takes the ball so early he has the ability to make the return of service an offensive weapon. His drop shot is well-disguised and his drop volley is devastating. McEnroe is considered to have the best overhead in tennis and he is quick enough and fast enough to cover the entire court, both sideline to sideline and baseline to net. Although he prefers faster surfaces and playing indoors, he considers the U.S. Open his own private preserve, having won the title in 1980, 1981 and 1984.

Weakness: Because he is a "touch" player, McEnroe can be beaten when his "touch" is off. And his footwork, the foundation of his game, is off if he is just a few pounds overweight or if he is hampered by injuries. And he has been bothered by the weather conditions, especially the wind.

Conclusion: An overwhelming favorite.



Ivan Lendl

The U.S. Open runner-up the last three years, Czechoslovakian righthander has gained the label of being a "loser." He has won on all surfaces—earlier this year he set a record by winning on three different surfaces in three consecutive weeks with two transatlantic flights thrown in just for variety. But in seven Grand Slam finals (through the 1985 French Open), he has lost six times, his only victory coming over McEnroe at Paris in 1984 when he came from two sets down.

Strengths: Single-mindedness is Lendl's greatest asset and perhaps his greatest weakness. He knows he's playing best-of-five-sets, so he doesn't let losing a set or two worry him. He uses his big forehand and powerful serve to win most of his points and is learning how to volley. He can hit with topspin or power off both sides, and he now feels stronger since going on a diet after last year's U.S. Open.

Weakness: There's a big question about his intestinal fortitude—guts—in the big matches. His single-mindedness also can be a big minus because he appears to give up once he realizes he is beaten. Yet he did come from two sets down to defeat McEnroe at Paris. Then there's his backhand, which everybody attacks. But when you have a forehand like Lendl's, you play to his backhand.

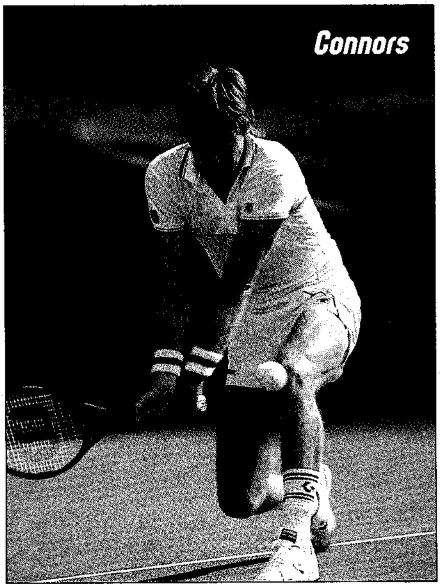
Conclusion: He could become another Bjorn Borg and lose in the U.S. Open final for the fourth time. But you have to go back to the 1920's to find a player who has reached the men's singles final for three consecutive years, only to lose. Perhaps this is Lendl's year to win.

Jimmy Connors

The "old warrior," Connors will turn 33 before this year's tournament is completed. And, since his thrilling five-set semifinal loss to McEnroe in last year's U.S. Open, Connors has had his problems. The only man to win the U.S. Open on all three surfaces on which it has been played—grass, clay and hard court—Connors has won 105 tournaments, the most of any man, including five U.S. Opens: 1974, 1976, 1978, 1982, and 1983.

Strengths: Ask anyone about Jimmy Connors and the answer will be, return of service. A street fighter, someone who scratches and battles for every point, Connors is in love with New York City crowds, and the love is returned. His service returns, hustle, and "full-speed-ahead and damn-the-consequences" style will beat many players who perhaps have better all-around games.

Weakness: Arthur Ashe taught everyone how to play the lefthander when he won Wimbledon in 1975 by slicing a short ball to Connor's forehand. Connor's flat ball and slim margin of error still sends quite a few forehand-approach shots into the net. And his ability to bounce back from a tough match is suspect.



Conclusion: Since there's usually a day off between matches, Connor's stamina might not be tested. But his confidence, a big part of his game, has apparently been shattered, evidenced by the change from a mid-sized racquet back to his outmoded Wilson T-2000. Yet, an old fighter should never be counted out of the big events.

Anders Jarryd

Borg set the style for Swedish tennis: a steady baseline game and a cool, if not icy, demeanor. Jarryd has the two-handed backhand, but the righthander is the exception, as he will quickly question line calls and vocally express his displeasure over his own play. He teams with Sweden's Stefan Edberg to form one of the world's best doubles teams.

Strengths: Jarryd is an all-court player who is very comfortable at the net. He has no outstanding shots, but, on the other hand, no weak ones, either. His greatest strength is his temperament and steady play.

Weakness: None that anyone can exploit, although he does lack court coverage.

Conclusion: Jarryd needs more weapons in his arsenal.

Kevin Curren

A native of South Africa, Curren went to college at the University of Texas, makes his home in Austin, Texas, and became a U.S. citizen earlier this year. Once ranked with his college schoolmate Steve Denton as one of the top doubles players, Curren has had very big wins and very big losses—including his dramatic near-win at Wimbledon.

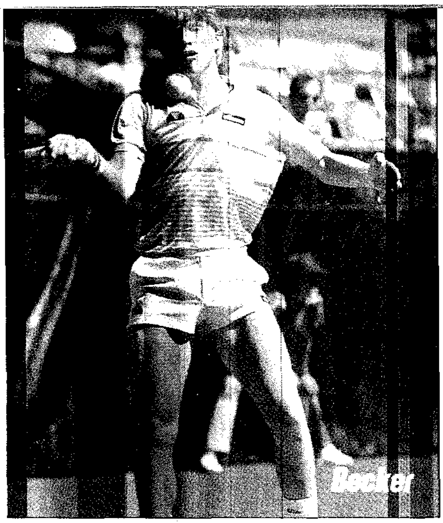
Strengths: His serve-and-volley game is one of the best, when his serve is working. He served an incredible 33 aces in upsetting Jimmy Connors at Wimbledon in 1983 as he made it to the semifinals.

Weakness: As with most serve-and-volleyers, his groundstrokes leave a lot to be desired.

Conclusion: A long, long shot.

Boris Becker

The youngest and quite likely, most unexpected Wimbledon winner, Becker, at seventeen, also earned a place in the record books as the first unseeded entrant to win the final. Becker reached the quarterfinals of the Australian Open last year and gained the final at Memphis this year. His first Nabisco Grand Prix title came on grass in June, when he stopped Kriek in the championship match at Queens Club, the major Wimbledon warm-up tournament.



Strengths: Raw power, ability to handle pressure well, intense concentration, size (6′1″: and 175 pounds), and natural athleticism.

Weakness: According to John McEnroe, "Right now, he's not thinking too much out there, he's just taking the biggest swing he can."

Conclusion: Becker has a big serve and strong groundstrokes and will win the U.S. Open. The question is, what year?

Mats Wilander

In 1982, Sweden's Mats Wilander became the youngest player ever to win a Grand Slam men's singles title when he captured the French Open. Then, he was strictly a baseliner with strong ground strokes. But he has since won two Australian Opens on grass and captured this year's French Open, showing a varied and aggressive game, attacking from both the back court and repeatedly going to the net. Like his predecessor, Bjorn Borg, Wilander has been able to change his style while continuing to win.

Strengths: Like most Swedes, Wilander's ground strokes and serve are classic and strong. He hits deep off both sides, and his topspin strokes keep the ball in play. His net play has improved tremendously, thanks to playing doubles.

Weakness: Surprisingly, his attitude is perhaps his biggest downfall. If he's confident, he can win on any surface. But he readily admits that he's not always confident on some surfaces.

Conclusion: Wilander gets "up" for the major tournaments, and they don't come any more "major" than the U.S. Open. He's a strong possibility to become the first Swede to win America's premier tennis event.

Pat Cash

One of the few players on the tour who makes McEnroe look calm, Cash was once described as a "diamond in the rough." For a player who has not won much, he surprisingly ranks high, thanks to many semifinal finishes.

Strengths: His game is power and aggressiveness. He has a strong serve and accurate volleys.

Weakness: His temperament.

Conclusion: Has the tools necessary to win, but . . .

THE USTA RULES THE COURT

By the year 1880, quite a number of clubs in the East had taken up the sport of lawn tennis. One spring day, an inter-club match was set between the Philadelphians and the Staten Islanders.

There was a small discrepancy. The Philadelphians had been playing over a net of a different height, and with balls of a different size and weight, than those used in Staten Island. Dealers had been selling any ball that bounced, and stamping each without any recognized authority, "regulation."

This confused state of affairs led to a small group of tennis club members deciding to meet at the Fifth Avenue Hotel in New York on May 21, 1880. That day, the world's first national governing body for tennis was born.

The United States Tennis Association, headquartered in New York City, is the oldest amateur sports organization in the U.S. as well as the world's senior national tennis association. Being the national governing body of tennis in America might seem like enough, but the USTA is also involved in both the professional and amateur sides of tennis.

The USTA's premier event, the U.S. Open, provides the organization with 74 percent of its total income—which means that the pro end supplies the money for all the recreational and developmental programs provided by the association.

The money generated from tickets and sponsorship enables the USTA to promote the game by providing tournament competition for children and adults. The USTA also sponsors a Schools Program that encourages children to learn and enjoy tennis; instruction, courts, and equipment are supplied by the organization. These recreational programs have contributed to tennis's popularity.

On the professional side, the USTA's involvement in the game covers more than the U.S. Open. Beside sponsoring several major national championships such as the U.S. Clay Court and Indoor Championships, the USTA also has an extensive satellite circuit that allows players to rate their play and pro potential with players on the most prominent pro circuits. This satellite program has aided this year's Wimbledon runner-up, Kevin Curren, as well as tennis greats such as Jimmy Arias, Mel Purcell, and Johan Kriek.

When the USTA moved the U.S. Open to its new home in Flushing Meadows-Corona Park in 1978, the event grew in stature and worldwide significance.

The idea to establish a USTA National Tennis Center began in the fall of 1976 when W.E. "Slew" Hester, former president of the USTA, recognized the need for an alternative site for the U.S. Open Tennis championships.

Flushing Meadow Park, which had served as the site of the 1939 and 1964-65 World's Fairs, and as temporary headquarters of the United Nations, was selected as the new location.

The stadium of the National Tennis Center, originally called the Singer Bowl and now Louis Armstrong Stadium, was renovated to handle a seating capacity of over 20,000, with the adjacent grandstand accommodating approximately 6,000 fans.

Although the Center was built to serve as the home of the U.S. Open, its primary function for the rest of the year is to serve as a public tennis facility for the people of New York. The public may reserve courts on any of the Center's 23 outdoor and nine indoor courts.

In its short history, the USTA Center has hosted programs for New York City, the Public School Athletic League, various New York area youth tennis programs, and the American Tennis Association. The center also offers public lectures, a sports-medicine program, and periodic free public tennis clinics.

Still in its infancy as a public facility, the USTA National Tennis Center continues to grow in public service, reflecting the healthy growth of its parent body, the United States Tennis Association.

Joakim Nystrom

Yet another Swede, Nystrom has won titles on clay, and has posted good results on hard court, including reaching the fourth round of the U.S. Open last year.

Strengths: Like all of the Swedes, his greatest strength is lack of weaknesses. But like Jarryd, he doesn't have any great weapons.

Weakness: None.

Conclusion: A definite possibility in years to come.

Eliot Teltscher

A native of Palos Verdes, California, Teltscher is one of those players who flit in and out of the top ten in the world without any big victories in the Grand Slam events. Has refused to play Wimbledon in the past.

Strengths: Steadiness.

Weakness: No big weapons.

Conclusion: No chance.

Yannick Noah

A hero at home in 1983 when he became the first Frenchman in 37 years to win the French Open, Noah is one of the best athletes in tennis and a crowd-pleaser. His two-year victory drought, caused in part by injuries, ended this year when he won the Italian Open.

Strengths: An all-around aggressive game and athleticism always make him a threat.

Weakness: Except for the 1983 French Open, he had always come up short.

Conclusion: An outside chance.

THE OUTSIDERS

Tim Mayotte: Tabbed "Gentleman Tim" by the British press, this Springfield, Massachusetts righthander won his first tournament in February when he captured the inaugural Lipton International in Delray Beach, Florida on hard courts. He always does well in Grand Slam events and is a threat.

Henrik Sundstrom: The Swedes keep coming, and Sundstrom is one of the best: He's the only player to post victories over McEnroe, Wilander, and Lendl in 1984.

Jimmy Arias: Clay is his best surface, but the hard-hitter from Buffalo could finally get it together at Flushing Meadow, where he reached the semifinals two years ago.

Miloslav Mecir: A Czechoslovakian righthander, Mecir came from nowhere a year ago to become a contender on any surface. Among his victims has been Connors, and he won tournaments in Rotterdam on carpet and Hamburg on clay.

Stefan Edberg: A Swede with a difference. He has a one-handed backhand, believes in attacking, and is just as comfortable at the net as he is at the baseline. Swept all four Grand Slam junior boys titles last year. He teamed with Jarryd to defeat McEnroe and Peter Fleming in doubles in the Davis Cup final in December.

Aaron Krickstein: Young, with a powerful forehand, the Grosse Pointe, Michigan righthander can only get better. But he just turned 18 and clay is better suited for his game right now.

Johan Kriek: Like Curren, Kriek is a native of South Africa who has become an American citizen. His court coverage and strong serve-and-volley game almost make up for his volatile temperament.

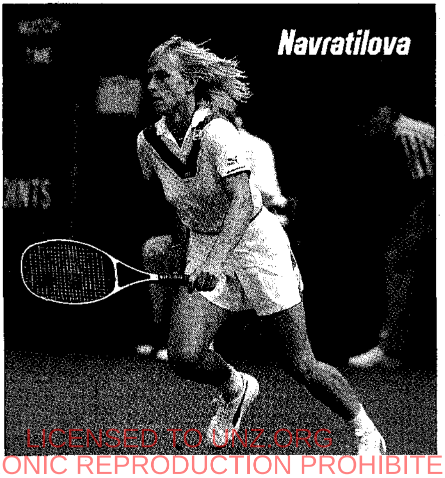
Bob Jaatinen is a veteran international tennis reporter. The first men's tournament he covered was Lamar Hunt's "Handsome Eight" in 1969, one year after open tennis began. The first women's tournament he covered was the fifth Virginia Slims event, in 1971.

WOMEN'S TENNIS

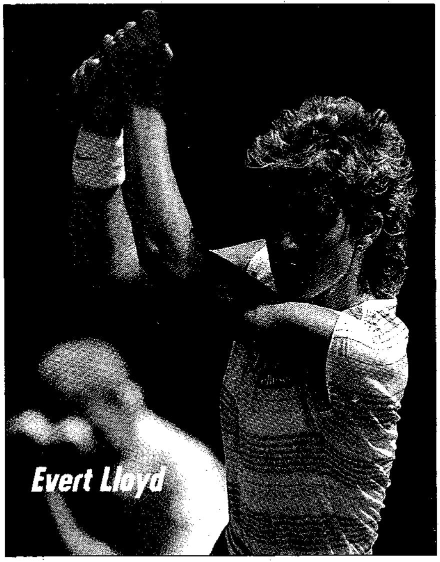
by Mary Carillo

Women players who rank below Navratilova and Evert Lloyd both delight and bewilder tennis audiences. It sometimes seems these players take turns racing in and out of the spotlight. Some triumph once, twice, an entire season—and are then never seen again. The question is, which players will excel at the U.S. Open this year—and do they stand a chance against the two seemingly unbeatable rivals?

The last player to jump into our awareness and actually challenge for first place was Tracy Austin, who won the U.S. Open at sixteen and again at eighteen. Her second Open title, in 1981, marked the last time that a player other than Navratilova or Evert Lloyd won a Grand Slam event. Since then, Austin has been absent with injuries, and another worthy challenger named Andrea Jaeger is a casualty as well, having tragically misunderstood the promise of being the best. Navratilova and Evert Lloyd are now unbudgeable in the top spots, and it seems safe to say that there will only be new champions when these two retire from the game.


Navratilova

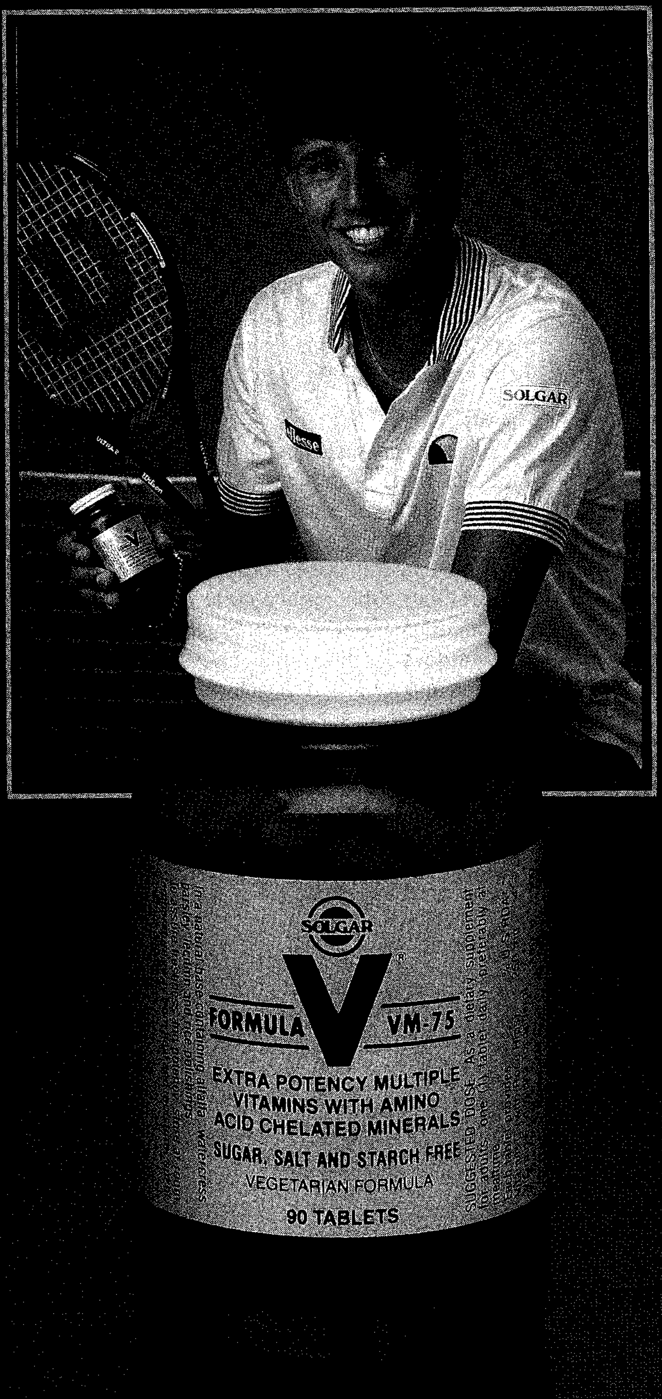
Will the new wave be true champions or merely winners by default? Evert Lloyd sounds hopeful: "Martina and I discussed that a couple of years ago, and we worried because it seemed there wasn't anyone to take over as number one and be a spokesperson for the game. But this year we're seeing about eight people coming up who could do it all."


Evert Lloyd

Evert Lloyd has made it clear that she will only be around a little while longer, and now Navratilova is insinuating the same. When they move on, who will move in? This year's U.S. Open will offer us a look into the future of the game, and here are some players who bear watching.

Pam Shriver

Shriver has yet to win a Grand Slam title in singles and has never beaten Evert Lloyd in a match that counts, but she has done everything else and is hoping for a breakthrough in this event. Her game is well suited to hard courts, but the fact that the Open runs for two weeks hurts her in two ways. First, it is hard for Shriver to keep her shoulder healthy for fourteen days in a row. Second, the big draws bug Shriver in an unattractive way. Facing more opponents than usual, she has a nasty habit of terming them "lucky" if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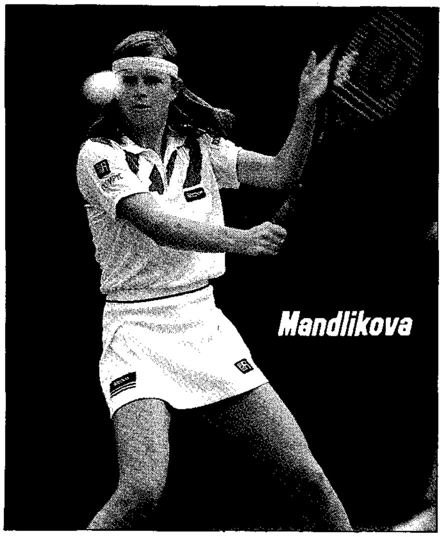
they offer up a good fight. By the second week she gets kind of nutty. If she can play with a healthy attitude and a strong body, she could go all the way to the finals.



Hana Mandlikova

She's won two Grand Slam titles, the Australian Open in 1980 and the French in 1981. Note the years; it has been awhile since Mandlikova has put her remarkable powers together for a fortnight. Twice she has been a finalist in Flushing, and at Madison Square Garden in March she played in the best women's match in many years, losing to Martina in the semifinals of the Virginia Slims Championships. She has an all-court game of extreme beauty and nonchalance, and seems to have no preference for any one shot. Many of the strokes she chooses to use are both impractical and indifferent, making her both exciting and exasperating to watch. She's beaten Evert Lloyd and Navratilova both this year, but she got bounced out of Wimbledon in the third round.

Manuela Maleeva

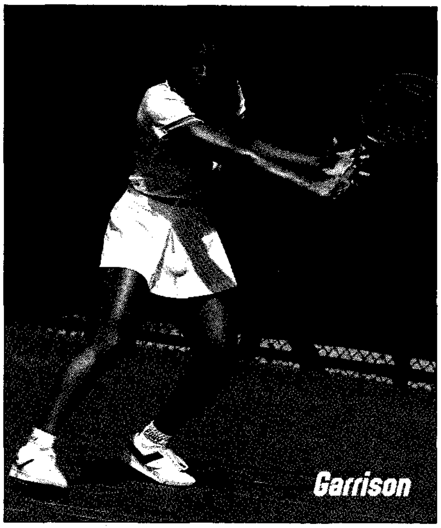
This athlete has proven that she can win big tournaments. Last year, she beat Evert Lloyd in the finals of the Italian Open, and she was the champion of the U.S. Clay Courts as well. Yet somehow it's difficult to be a true believer in Maleeva. The court sense and savvy she displayed in 1984 is absent from her game this year. She hasn't played with the same purpose and conviction, and she doesn't seem to enjoy the pursuit of tennis excellence. She is unhappy-looking out there these days. A champion always has some kind of inner joy, but this young Bulgarian seems to show none of that. Her kid sister Katerina is a good prospect, but still far too small for big results.

Helena Sukova

A serious longshot. Helena is the biggest (6′2″) and best new star on the horizon. She snapped Navratilova's win streak at 74 matches at the Australian Open, also robbing her of a legitimate Grand Slam. She has been in two big finals this year, losing both to Navratilova, and she is strong on every surface. A quarterfinalist at the U.S. Open last year, she should advance to the semis this time around. Cheer for the gentle giant.

Zina Garrison

"She's the fastest. Faster than Martina," admits Hana Mandlikova. Garrison's improvement from last year has been nearly as quick as her feet, and in recent months she has beaten every top player except Navratilova. She made a great showing at Wimbledon, and was only stopped by Navratilova in the semis. She still fights nerves and inconsistent tournaments, but it is clear that she has matured in both departments. The most improved player of the year deserves to have a good run at the Open.

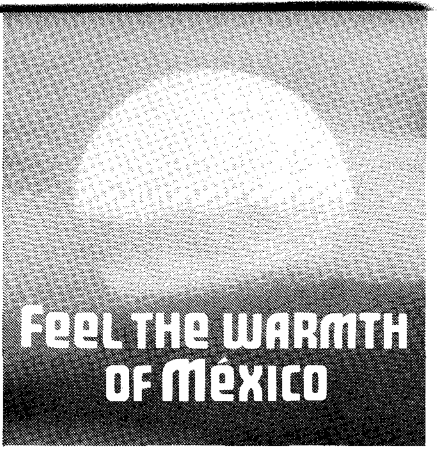


Claudia Kohde Kilsch

She made a dramatic move northward in the rankings last year and is now firmly ensconced in the world's top ten. She is one-half of the second best doubles team in the world with Helena Sukova, and her doubles victories have given confidence to her singles play. That said, she still tends to choke the biggies. She has not done well at the Open in the past, but even if she does bow out early, don't miss her in doubles.

Steffi Graf

Graf is a strong, young prospect. At sixteen, this tall, skinny jock has powerful legs, quickness, nerves, and an ever-improving all-court game. So many young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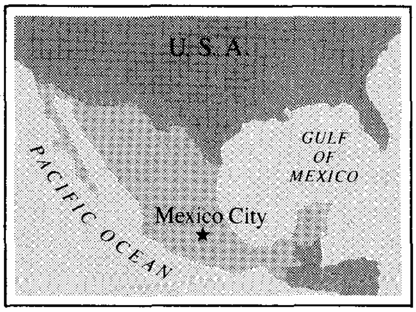

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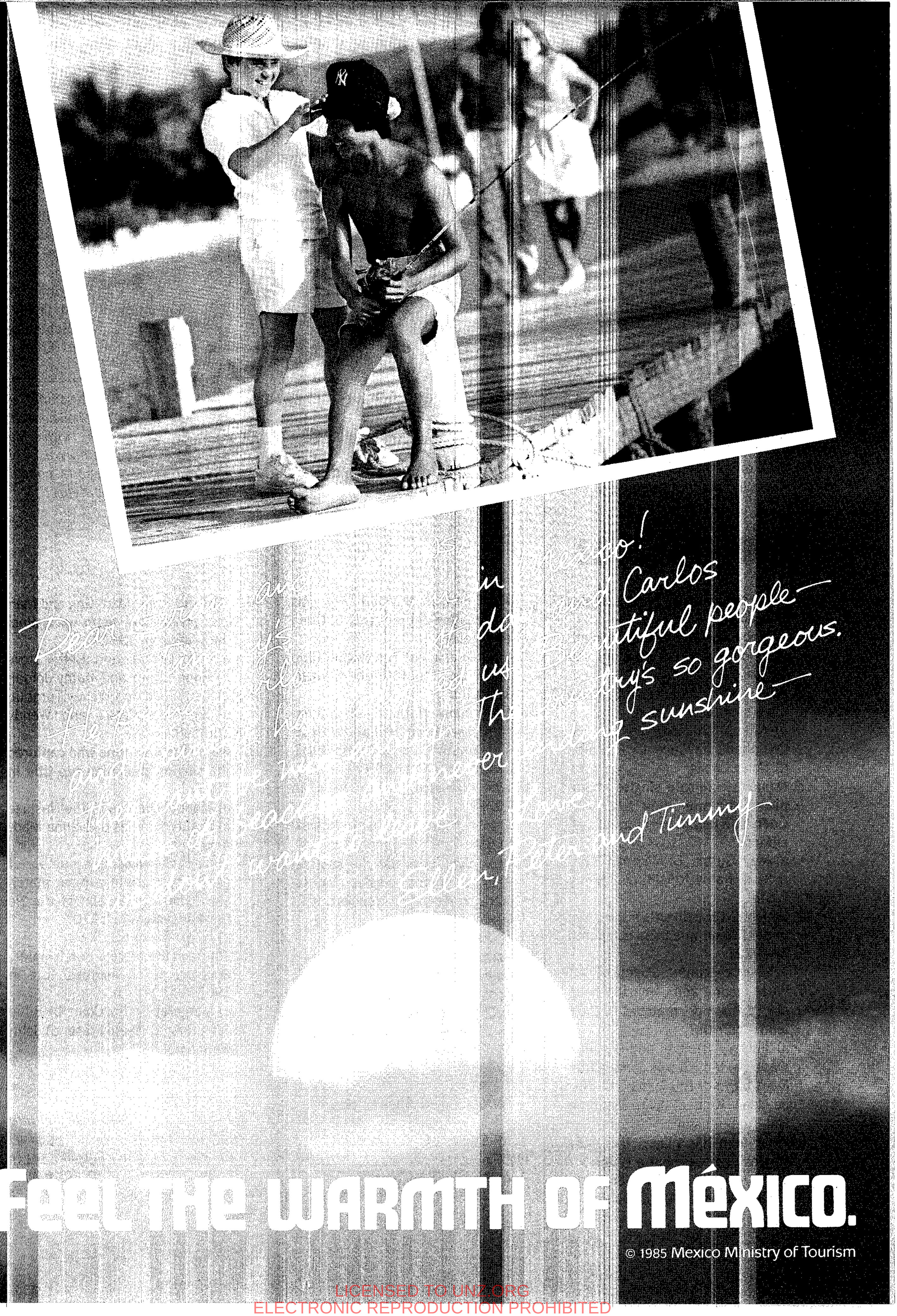
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players are forced to grind their way to the top, and somewhere on the road they lose their fire. Steffi shot by all that misery. She was a surprise winner of the Olympics last year, and this year she's been in two semifinals and one final, losing the German Open to Evert Lloyd. Already she knows how to finish off a point. With a few years' experience, she could really be something special.

Gabriela Sabatini

"She definitely has the potential," says Martina. "Right away I said, 'She's got it all, it's just a matter of seeing if she can bring it to fruition. She's got the shots and the mind." It seems the only thing this fifteen-year-old from Buenos Aires can't do is speak English. A semifinalist at the French Open, Sabatini was unable to maintain her melodic rhythms on the quick grass courts of Wimbledon and lost early. Back on an honest surface like cement, she could reach the semis. Already Sabatini has a champion's awareness of the size and shape of a moment. It makes you smile. The only danger is that she's playing too full a schedule at so tender an age—something her thoughtful coach must fight hard to keep in check. It's been a long summer for her already.

THE OUTSIDERS

Kathy Rinaldi is back in business after a two-year funk. She's now a happy kid with a shiny new future.

Carling Bassett is a confirmed baseliner who surprised everyone at the U.S. Open by attacking the net and reaching the semis. It would take more of the same and a soft draw for her to repeat her feat, but the kid's got moxie and could do it again.

Melissa Gurney was a wild-card entry last year who got to the third round with astonishing power and penetration. You will be stunned by the speed of her ball.

Barbara Potter has fallen from the top ten in the last few years but is ready to come around again. Her left-handed serve is her biggest asset, and if she doesn't freeze on her volleys she will be a tough player to knock off.

There are more names that could be named, and this tournament will no doubt spawn a few new ones, with fresh faces fearlessly dashing toward the spotlight. But when it's all said and done, the same two players will be in the finals. When Navratilova and Evert Lloyd finally stop coming to New York one September, it will be a lot less fun here. Enjoy them while you can.

Mary Carillo was a professional tennis player for three years and has co-authored two books on tennis with Martina Navratilova. She is currently a freelance writer, tennis coach, sports consultant, and a television commentator.

TENNIS TRIVIA QUIZ

1. **Name the youngest female singles champion:**
   a) Tracy Austin b) Kathy Horvath c) Heidi Eisterlehne d) Mary Lou Retton
2. **Who was the youngest U.S. Open male singles champion?**
   a) Willmar Allison b) Oliver S. Campbell c) Vincent Richards d) Boris Becker
3. **Name two female singles champions who won their first U.S. Open title before they turned seventeen:**
   a) May Sutton b) Maureen Connolly c) Kathy Rinaldi d) Virginia Wade
4. **Which of Chris Evert's sisters was under fifteen when she competed in 1972?**
   a) Susie b) Jeannie c) Janie d) Patty
5. **What man and woman have played the most matches in their tennis careers?**
   a) Jimmy Connors and Virginia Wade b) Vic Seixas and Chris Evert Lloyd c) Bill Tilden and Billie Jean King d) John McEnroe and Tracy Austin
6. **What man has played the most singles finals without a victory?**
   a) Bill Tilden b) Billy Johnson c) Bjorn Borg d) Arthur Ashe
7. **What club in Newport, R.I. was the location of the first U.S. Open ever held?**
   a) The Casino b) The Cricket Club c) Orange Tennis Club d) Westside Club
8. **How many National Championships have been held at the Westside Tennis Club in Forest Hills?**
   a) 489 b) 317 c) 209 d) 200
9. **Who defeated Arthur Ashe in 1972?**
   a) John Newcombe b) Ilie Nastase c) Stan Smith d) Jimmy Connors
10. **How many days did the shortest national men's singles tournament on record (in Newport, R.I.) take?**
    a) 2 b) 3 c) 4 d) 5
11. **Name the only player to ever win a women's singles title in the U.S. Open on a clay-court surface:**
    a) Chris Evert Lloyd b) Tracy Austin c) Billie Jean King d) Martina Navratilova
12. **Who did Billie Jean King and Martina Navratilova team up against and defeat in 1980?**
    a) Pam Shriver and Betty Stove b) Anne Smith and Kathy Jordan c) Kerry Reid and Wendy Turnbull d) Rosemary Casals and Wendy Turnbull
13. **Name the Argentine who captured the singles championship title in 1977:**
    a) Manuel Orantes b) Ilie Nastase c) Guillermo Vilas d) Ivanna Madruga
14. **What is the maximum number of games possible in a 5-set match since the introduction of the tie breaker system in 1970?**
    a) 67 b) 65 c) 63 d) 60
15. **Who won the triple crown (singles, doubles, mixed doubles) title in 1967?**
    a) Margaret Smith Court b) Billie Jean King c) Neale Fraser d) John Newcombe

Tennis Trivia Answer Key:

1. a) *Tracy Austin* *2.* b) *Oliver S. Campbell* *3.* a) *May Sutton* b) *Maureen Connolly* *4.* b) *Jeannie* *5.* b) *Vic Seixas and Chris Evert Lloyd* *6.* c) *Bjorn Borg* *7.* a) *The Cricket Club* *8.* c) *209* *9.* b) *Ilie Nastase* *10.* c) *4 days* *11.* a) *Chris Evert Lloyd* *12.* a) *Pam Shriver and Betty Stove* *13.* b) *Ilie Nastase* *14.* b) *65* *15.* b) *Billie Jean King*

Tennis, Sauna, Swimming, Whirlpool, Dining

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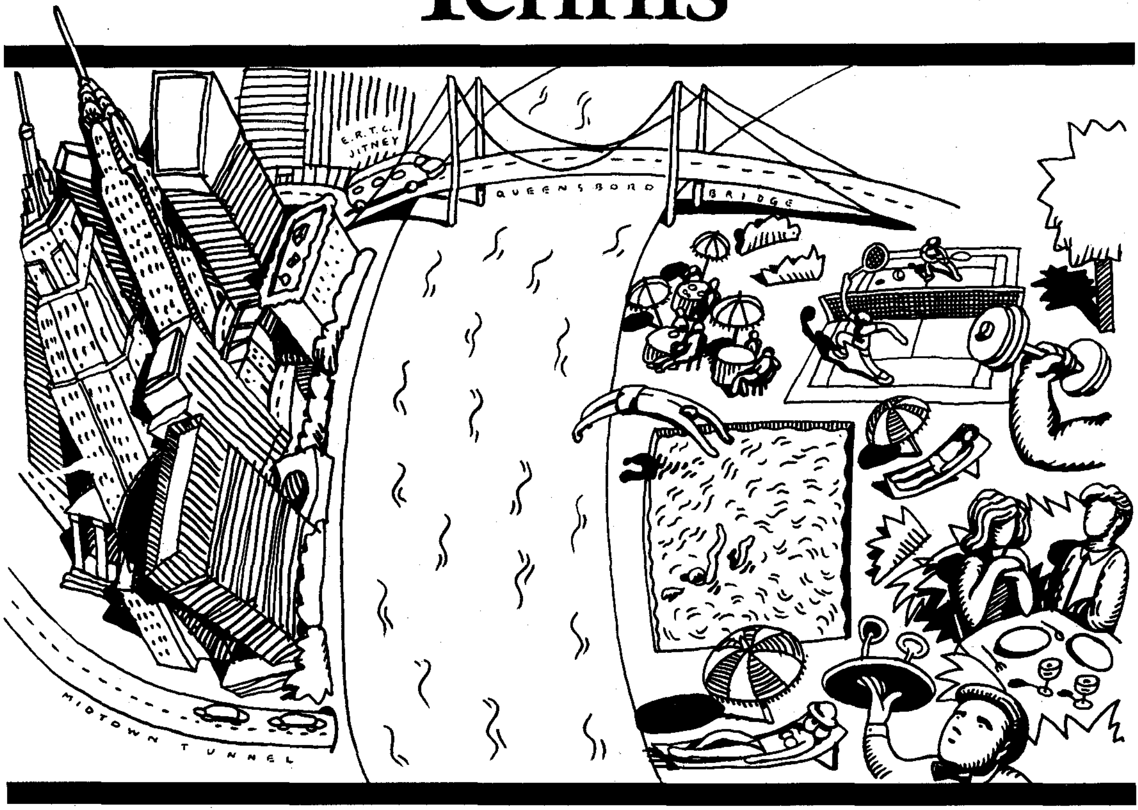
Tennis



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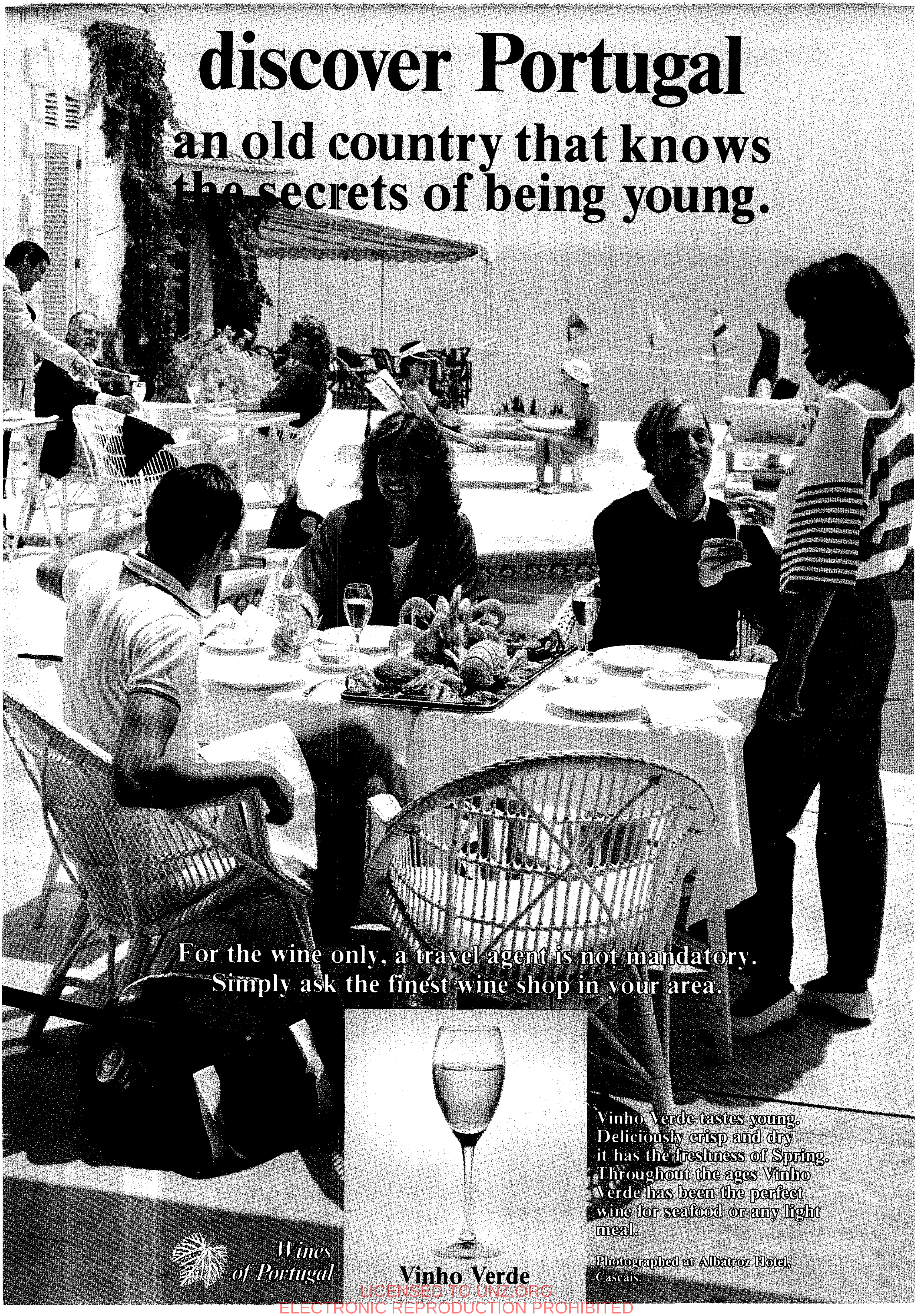

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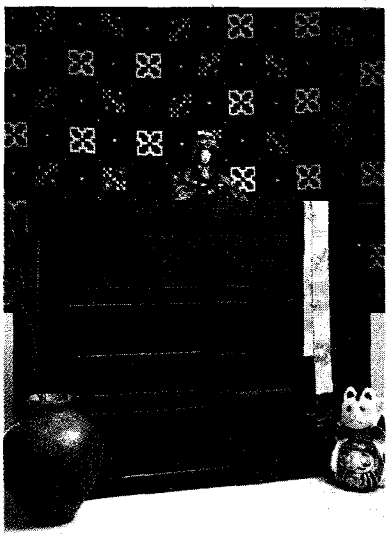
By Corky Pollan

Beauty and the East

If art exhibits incite your acquisitive urges as much as they sate your aesthetic ones, then consider the Brooklyn Museum's current exhibition, "Mingei: Japanese Folk Art." Here you can admire the variety and the beauty of these flawlessly crafted objects for everyday use and then saunter into the Gallery Shop and purchase sake jars, futon covers, Hina dolls, and obis. Some of the pieces are from the eighteenth and nineteenth centuries, most are contemporary, all are appealing—and many are the equals of those in the exhibit. You'll find the same freshness and simplicity, the same reverence for materials in the humble toys (75 cents to $30) as in the nineteenth-century lacquered bowl ($55) and lustrous wood kitchen cupboard ($3,000).



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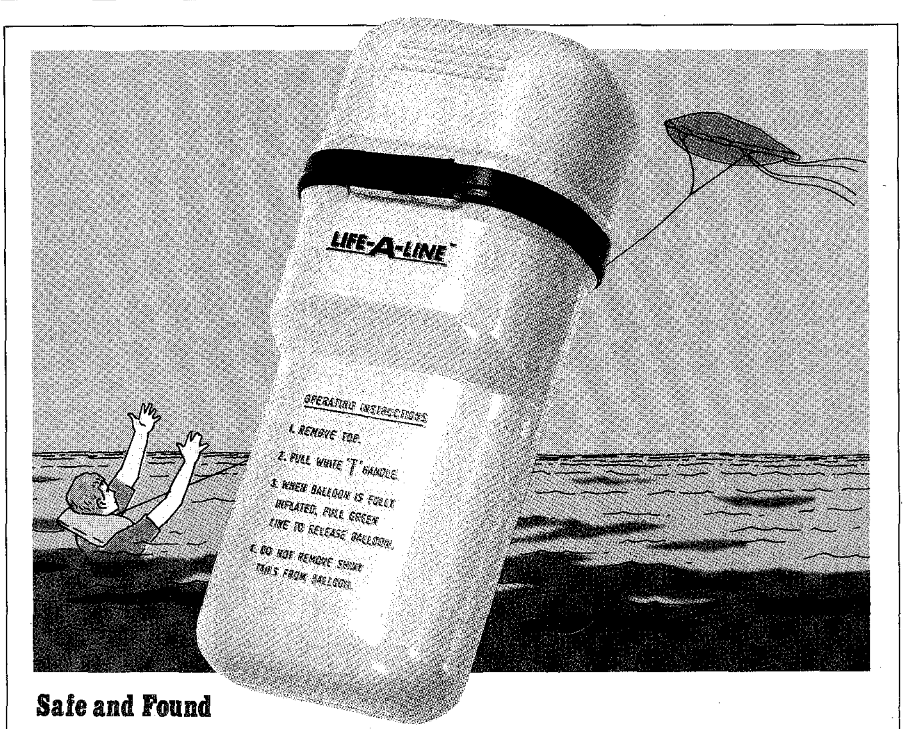
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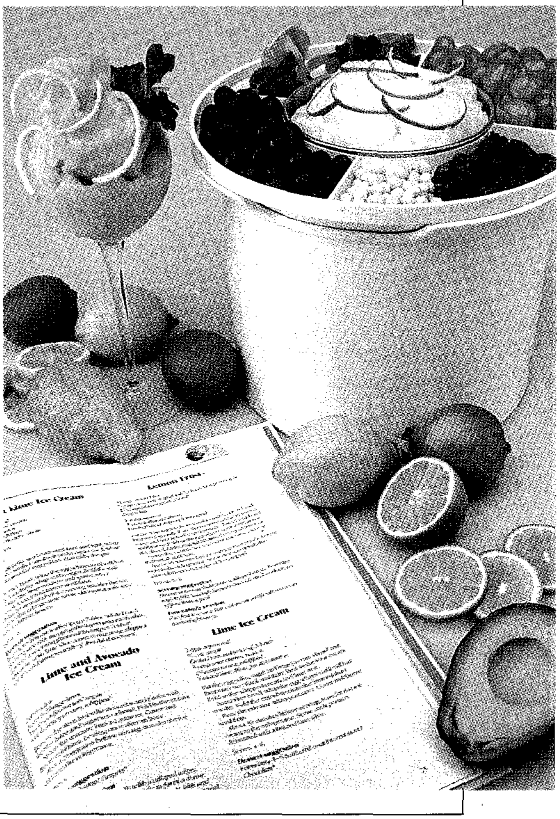
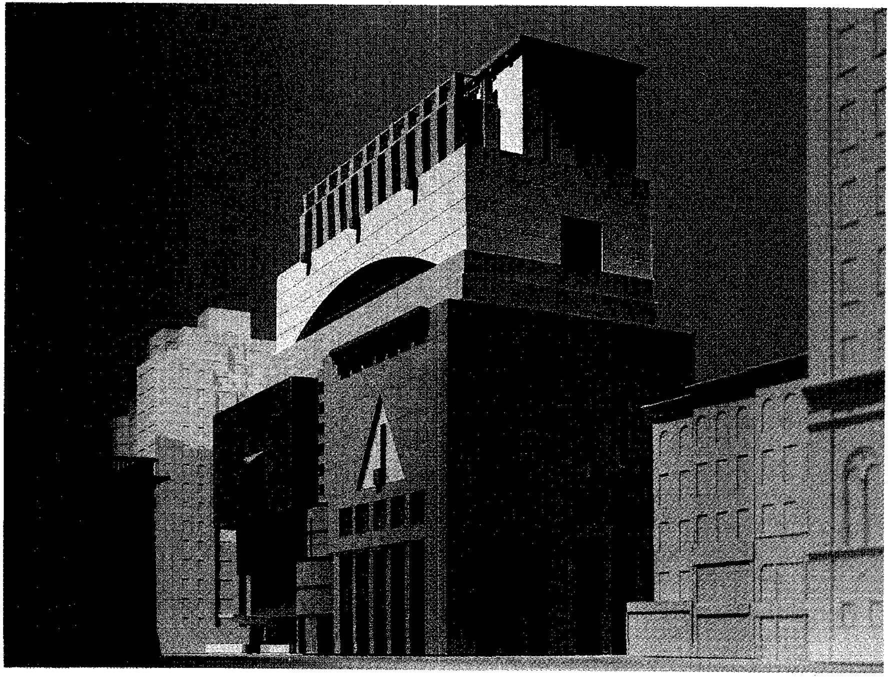


Photographs: top inset, Donal Holway (illustration by Edward Lipinski); left, Dan Barba; bottom, Daniel Quat (toppings from Dean & DeLuca).

Cityscape/Carter Wiseman

GRAVES QUESTIONS AT THE WHITNEY

"...The full-dress debate touched on nearly every major issue affecting high design in the evolution of this city's architecture..."



UNRESOLVED COHABITATION: *Looking north at a model of Michael Graves's new museum.*

Photograph by Dan Cornish/ESTO.

THERE HASN'T BEEN SUCH A GATHERING of the architecture tribes in years. The auditorium of the Donnell Library, on West 53rd Street, was packed with just about everybody who is anybody in the design establishment. Philip Johnson (the AT&T Building) arrived at seven minutes to curtain and was escorted to his front-and-center seat. Ulrich (the Philip Morris building) Franzen's silvery mane bobbed to Johnson's left. Charles Gwathmey, who is working on an addition for the Guggenheim, was there. So was Edward Larrabee Barnes (the IBM building). Vincent Scully, the Yale architecture historian, pressed the hands of former students until the meeting was called to order.

The occasion was a presentation of the Whitney Museum's proposed expansion, designed by the architect Michael Graves. And the gathering was organized by the New York Chapter of the American Institute of Architects in response to the increasingly shrill cries that have been rising over the future of the existing building, on Madison Avenue at 75th Street, since plans for the new one were released in late May. (Graves said, as he took his place, that he "smelled some faint odor of tar.") Before the night was out, the SRO audience had been treated to a full-dress debate that touched on nearly every major issue affecting high design in the evolution of this city's architecture.

The building Graves plans to add to is no ordinary structure. Designed by Marcel Breuer, and completed in 1966, it is a bulky mass that reaches out to the street over its own moat via a concrete bridge. Trapezoidal windows peer out of the north and west façades, giving the dark-gray hulk a vaguely animistic quality. The building is by no means the best that modernism had to offer. But it remains an undisputed monument of that now discredited creed.

Graves intends to clear the row of brownstones to the south of the existing Whitney, fill in the hole, insert a cylindrical centerpiece, and build across both sites above the level of the old museum. The complex would add 40,000 square feet of exhibition space for the Whitney's permanent collection, a theater, an expanded library and study center, office and service areas, and some shops along Madison. The project is expected to cost about $37.5 million.

At the AIA gathering, one prominent architect after another popped up to praise the new design. Johnson joined in "admiring the building enormously." Franzen said he was "very moved by the design." And Vincent Scully, whose torrid lectures have imbued generations of students with a fervor for architecture, pushed the outside of even *his* envelope describing all the right stuff he saw in the Graves proposal.

Evidently awed by the circling of so many big wagons, the more established opponents of the building, including a number of Breuer's former colleagues, left the rebuttal to some fearless youngsters. While attacking the design for any number of sins, they concentrated on its lack of "respect" for the original.

Tom Armstrong, the dapper director of the Whitney, countered that the museum's space needs limited its choices. He pointed out forcefully that the obvious alternative—a tower next to the Breuer building—would, because of the landmarks and zoning laws, produce relatively small floors, considered unsuitable for the display of large works of art.

The defense of the architecture was no less vigorous. Graves went into proto-poetic detail about the importance of the central cylinder as a "hinge" that "helps to mediate the difference in setback" between the existing Breuer building and the addition. He talked about how the new eyebrow window would "bind" the lower portions of the complex and how the overall composition of the new building attempts to establish "a reciprocity" with the old one.

The talk sounds fine. But what of the building itself? It looks much less good than it sounds. Michael Graves has long suffered from the charge that he is a paper architect—that he draws better than he builds. His recent structures in Portland and Louisville have done much to prove that he can put up a real building, but this particular work remains essentially graphic. For clues to the architect's sensibility, it is not unfair to note that his colorful drawings show the pergola atop the proposed Whitney garlanded with leaves and include cars of a roughly 1938 vintage. The drawings are in every way delightful, but there is a pervasively picturesque quality to the concept that is likely to prove as hazardous to the finished building as it has proved seductive to the client's eye.

Beyond the fanciful renderings, though,

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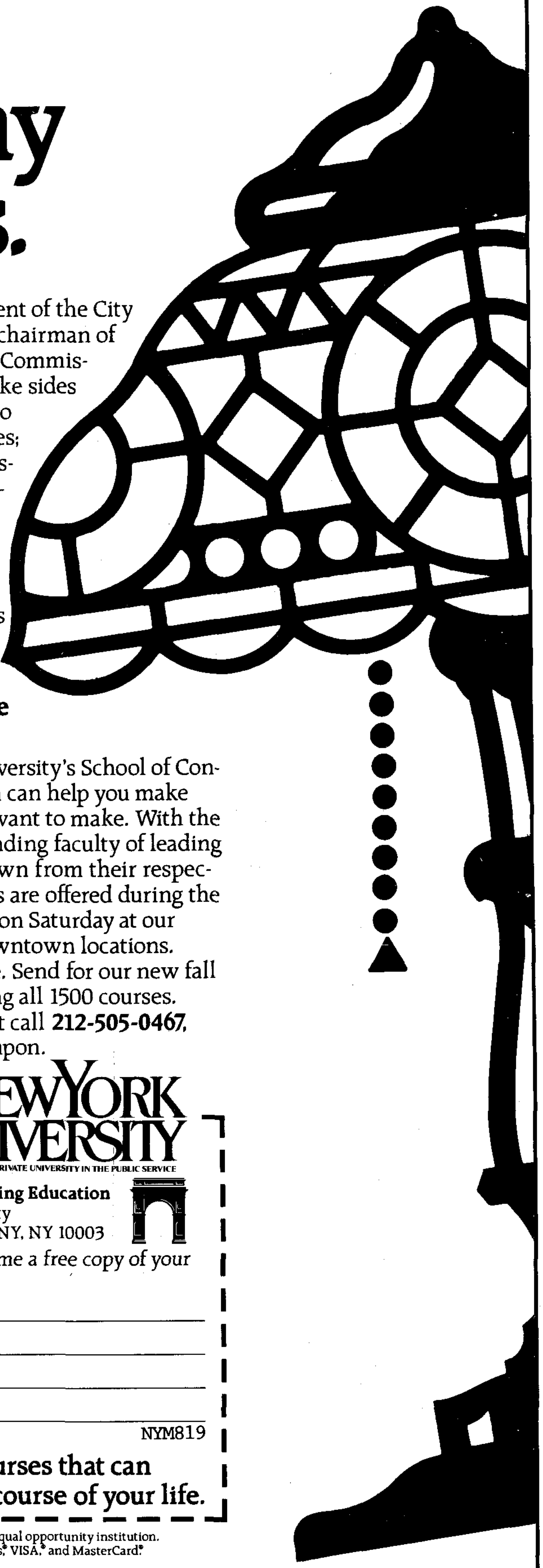

"...Beyond the fanciful renderings, the proposal is plagued by fundamental questions of imagery and organization..."

the proposal is plagued by fundamental questions of imagery and organization. The oversize triangle window is entertaining at first glance, but at second appears a rather gratuitous attempt to mix and match with Breuer's knowingly lopsided original. Surely there is a less heavy-handed solution to linking the two lower halves of the complex than *bridging* them with a *bridge-shaped* window. The architect makes much of this connective effort. Why, then, are the four levels above the old Whitney allowed to mount skyward with such Kremlinesque independence? Removing any one of the layers would shorten the building, but there would be no major damage to the whole.

The reason is that there is precious little whole to be damaged. The Graves design is not so much composed as assembled, as if from a catalogue of decorative devices. The architect insists that the amalgamation is intended to "enhance the urban characteristics" of the surrounding neighborhood, using "to our advantage the apparent contradiction of modernity versus a more figurative architecture." But eclecticism is a poor defense for compositional disarray.

Michael Graves is only partly to blame for the confusion of the Whitney proposal. Tom Armstrong has said that the museum "didn't want a Breuer building and a building by someone else. We wanted an expanded Whitney Museum." That ruled out the sort of virtuoso performance at which Graves might have succeeded. Yet Armstrong also says that Graves was selected specifically for his individualism. And that ruled out any real chance of a building that would defer to the original. With such instructions, the unresolved nature of the result could have been predicted.

It was not, however, inevitable. Good old buildings—even good old modern buildings—can be successfully added to in any number of ways. For the Museum of Modern Art, Cesar Pelli & Associates chose a multicolored tower that made a deliberate contrast with the high modernism of the old MOMA. Taking a very different tack, James Stewart Polshek and Partners embraced the steel-and-glass palette of the 1960 Olivetti Building, at 500 Park Avenue, and used it to create a thoroughly contemporary addition that still allows the old building pride of place. Even granting that the Whitney had to expand horizontally rather than vertically, one has the sense that a better brand of cohabitation could have been worked out. If not, then the *truly* bold course would have been to skip any pretense of historical reverence, demolish the Breuer museum, and let Graves run with the whole ball.

Speaking of history, the Whitney, which is part of the Upper East Side Historic District, will be taking its proposal to the Landmarks Preservation Commission on September 24. Opponents of the design are sure to lobby against it before the commission on preservationist grounds. While the fate of the old Whitney is a worthy component of this debate, the greater issue is the quality of the entire proposal. A key to that quality, or lack of it, may lie in the escalating competition among New York's museums. Percolating through what was said at the AIA meeting was the feeling that the Whitney was as eager to attract attention with its new building as to create good architecture. The attention it got. The architecture it didn't. ▬

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—Gael Greene, *New York Magazine*, July 1, 1985

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SUMMER STOCK

"...A variety of such fresh, lively 1984 whites as Chardonnay, Sauvignon Blanc, and Chenin Blanc are ready to be enjoyed now..."

EARLY, INCONCLUSIVE REPORTS ABOUT the 1984 crop from many of the major red-wine regions are mixed, but we can assume that such phrases as "despite early negative reports...," "if carefully selected, the wines will prove to be...," and "attractive, early maturing wines that will be useful while waiting for..." suggest something less than another vintage of the century.

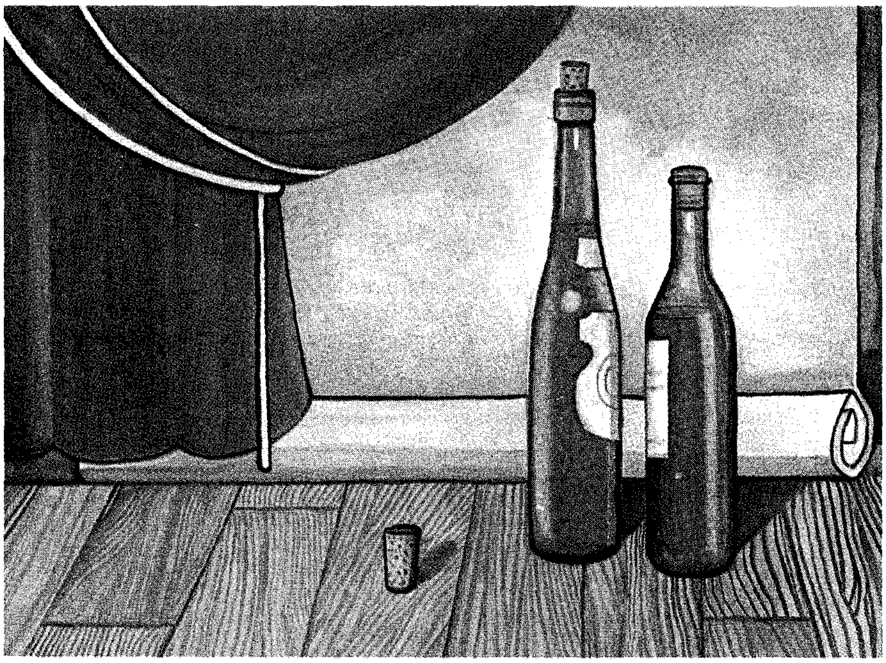
Whatever the quality of the top 1984 reds, however, a varied selection of fresh, lively 1984 whites are ready to be enjoyed now, when such wines are a particularly appropriate choice.

The fact is that good vintages occur more often for whites than for reds, or rather, there are fewer poor ones for whites. Most fine reds, for example, are characterized by deep color, but color is not an important factor in whites. Then, classic reds are expected to be full-bodied and long-lived, but light-bodied whites that fade after a year can nevertheless be appealing in their youth. And a level of acidity that would mar a red (the result of insufficient sunshine) may not be excessive in a white, where it provides—up to a point, of course—a welcome liveliness.

The finest 1984 white wines are not yet available, and such wines, unlike those recommended here, do benefit from additional bottle age, as they contain a number of flavor elements that interact over time and develop nuances of taste that add to the wine's interest. And there are some white-wine regions, notably France's Alsace and Germany's Rhine and Moselle, whose still readily available 1983s are considerably more interesting than their 1984s.

Most of the world's whites, however, are at their best within eighteen months of the harvest, when they still retain all of their youthful fruit, freshness, and crisp acidity. You have only to compare any of the appealing 1984s suggested below with identical or similar wines from an older vintage—all too prominent on retail shelves—to see for yourself how quickly such uncomplicated whites fade and take on unattractive flavors.

Most of these 1984s are grouped here by grape variety—Chardonnay, Sauvignon Blanc, and Chenin Blanc—and I've also included a few miscellaneous selections. Although Chardonnay produces the world's finest dry white wines, its characteristics are more difficult to describe than those of, say, Sauvignon Blanc or Riesling. In fact, the flavors often associated with fine Chardonnays are actually the result of a technique imposed on the wine—barrel aging—rather than an expression of the fruit itself. As with reds, however, barrel aging enhances a white wine only if it has enough body and richness to support the nuances of oak.



WHITE AND LIVELY: *Presenting a selection of appealing 1984s.*

Most of the 1984 Chardonnays that have already been released are relatively light-bodied wines that have had little, if any, oak aging. Typical examples from southern Burgundy include such clean, pleasant wines as Laforet of Joseph Drouhin ($7.49) and Le Grand Cheneau ($5.49). Attractive, somewhat richer Chardonnays, from the Pouilly-Fuissé district, are those of Rémy Pannier ($11.89), Moillard ($13.79), and Duboeuf ($12.99).

Two crisp, lean Chardonnays from Northern Italy are those of Kettmeir ($4.99) and Alois Lageder ($4.50). A completely different style—rich, flavorful, and with overtones of oak—is represented by the Chardonnay of Rosemount Estate ($11.49), from Australia's Hunter Valley. (This fine 1984 is, of course, six months older than those made in the Northern Hemisphere.)

A number of California wineries have also released 1984 Chardonnays. One of the best is that of Concannon ($8.49), which has, like many California examples, a bit more ripe fruit than the French bottlings. The Sundial Chardonnay of Fetzer ($7.15) is another appealing wine, as are the pleasing Bandiera ($6.49) and the more richly textured Clos du Bois "Barrel Fermented" ($9.99).

Sauvignon Blanc has a more pronounced character, and its typically herbaceous, somewhat assertive taste, with occasional hints of black currants, enables it to complement a variety of summer dishes more successfully than would a more elegant and restrained white. The richest of the 1984 Sauvignon Blancs that I tried is that of Taltarni ($8.19), an Australian winery situated northwest of Melbourne. Other excellent 1984s, from California, have already appeared, among them the distinctive Cuvée de Fumé of Preston ($7.49), the more substantial Clos du Bois ($8.29), the lighter-bodied Valley Oaks Fumé of Fetzer ($7.29), and the stylish, well-balanced Brander ($8.99).

Although many California wineries

Illustration by Steven Rydberg.

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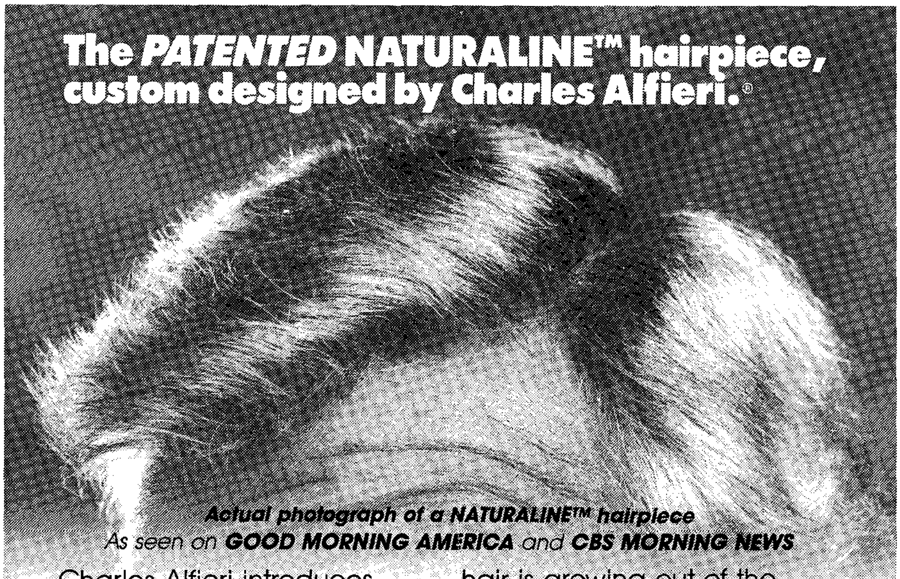
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blend Semillon with their Sauvignon Blanc to soften the latter's aggressive flavor, relatively few bottle Semillon on its own. Two Washington State wineries, however, have released distinctive 1984 Semillons. The Semillon-Blanc of Chateau Ste. Michelle ($5.09) is a particularly crisp and lively wine, as is the Semillon of Snoqualmie ($6.99), a new winery established by Joel Klein, formerly the winemaker at Ste. Michelle.

So much attention is focused on California Chardonnay and Sauvignon Blanc that it may be something of a shock to learn that 70 percent of all California white wines are made from just two grape varieties—French Colombard and Chenin Blanc. In fact, these two varieties are the basis of virtually all California "Chablis" and other white jug wines, but a great many wineries also market Chenin Blanc on its own as a varietal wine. Despite their popularity, the wines made from Chenin Blanc alone are, more often than not, bland and neutral (it's the French Colombard that contributes acidity to the jug-wine blends). Some wineries produce a version of Chenin Blanc in which a touch of sweetness provides body and appeal; the 1984s of Robert Mondavi ($8.29) and Fetzer ($5.89) are particularly successful examples of this style. Other wineries strive to make an off-dry white that emphasizes fruit and lively attack; the 1984 of Simi ($5.99) is such a wine. Chenin Blanc is also the grape used to make Vouvray in France's Loire Valley; a good example is the 1984 of Rémy Pannier ($4.99).

There are, in addition, a number of other 1984s that are worth seeking out, including a trio of Johannisberg Rieslings: the balanced and lively Kendall-Jackson ($7.49), the slightly more flowery Joseph Phelps ($8.50), and, from Washington, the charming, fruity Snoqualmie ($6.99).

Italy, too, now ships wines within months of the harvest. Some good 1984s include the assertive Santa Margherita Pinot Grigio ($8.59); the light, austere Castello della Sala Orvieto from Antinori ($6.49); the refreshing Coltibuono Bianco ($6.49), from the Badia di Coltibuono estate in Tuscany; and the flavorful Corvo ($5.79), from Sicily.

And just to add a touch of color, let me suggest a few 1984 rosés that have more flavor and personality than most of the ubiquitous White Zinfandels. Simi's Rosé of Cabernet Sauvignon ($6.75) and Sterling's Cabernet-Blanc ($6.49) both display good varietal character. The Blanc de Pinot Noir of Buena Vista ($5.49) is a simple but enjoyable off-dry wine. And the Robert Mondavi Rosé ($4.75), which is in fact made from Zinfandel, is a very attractive summer wine whose spicy, cherrylike taste sets it apart from the many bland rosés that crowd the shelves. ■

Movies/David Denby

DANCING IN THE DARK

> "...*Dance With a Stranger* is a powerful spell of the blues, an acid distillation of bad times so precise it makes you wince..."

THE ENGLISH, IT IS SAID, HAVE TROUBLE expressing emotion, and the same would seem to be true for much of English filmmaking, which, at its higher reaches, can be chillingly bleak. Yet there is one emotion that always comes through, one emotion that links the different styles of the serious English cinema of the past 25 years. We've seen it in the bitterly depressing kitchen-sink-in-the-Midlands movies *Room at the Top* (1959), *Saturday Night and Sunday Morning* (1960), and *A Taste of Honey* (1961), and in writer Frederic Raphael's acidulous lampoons of social climbing, *Nothing but the Best* (1964) and *Darling* (1965); in the nasty Pinter-Losey "exposés" (i.e., celebrations) of decadence in the wealthy and educated classes, *The Servant* (1963) and *Accident* (1967), and in the mocking satire of imperial vainglory *Charge of the Light Brigade* (1968); in the burned-cabbage punk epic *Quadrophenia* (1979) and in the historical sex-and-murder roundelay *The Draughtsman's Contract* (1982). And now in *Wetherby* and **Dance With a Stranger.** Through all these movies, the reigning emotion has been disgust. Disgust at what? At everything—at an empire maintained by force and then precipitously lost; at mean, mingy industrial cities; at the constrictions of working-class and lower-middle-class life; at social hypocrisy and social liberty; at squalid sex, the body, the self.

In *Dance With a Stranger,* which is based on a true story, some scenes take place in a drinking club, some in bedrooms, streets, alleys, pubs. But there is really only one mood, one look to the film: *Dance With a Stranger,* which was written by Shelagh Delaney and directed by Mike Newell, feels like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. The film is set in 1954, and Newell makes you feel the distance in time as an alienating coldness. The pale, silvery-blue light turns white near the top of the frame, draining the faces of color. The characters aren't zombies—they are often desperately gay—but they never experience a moment of innocence, of unsullied pleasure. For them, at any hour of the day, it is always the morning after, when the stale smell of cigarettes, sex, and booze lingers foully in the air.

Ruth Ellis (Miranda Richardson) is a platinum-blonde "hostess" in a small London club—the kind of club at which the same unhappy men show up night after night and get dully drunk, falling into meaningless fights over women. Ruth, who lives above the bar with her small son, sings wistful ballads in a pale, vaguely masochistic style, her voice evaporating into the cigarette smoke; one of the men she allows upstairs, a good-looking racing-car driver named David Blakely (Rupert Everett), falls for her. David, an alcoholic dropout from an upper-class family, snarls "tart" at Ruth but always comes back, turning up at her room pissy-eyed and mumbly, offering nothing but his sullen demand.

MYSTERIOUS MASOCHIST: *Miranda Richardson.*

Enraged by David—a surly, useless man who shows not even minimal consideration for her—Ruth nevertheless gets hooked, and after a while, she cannot end the affair. She suffers, in other words, the kind of victimization that even the toughest women in the world have fallen into. As far as we can see, she doesn't much enjoy sex with David: She's seduced and held not by her own need but by his; much of the time, she hates the man she can't get out of her blood. Betrayed again and again, Ruth drifts into madness and finally empties a revolver into her lover outside a Hampstead pub. In the final scene, she is awaiting execution in her cell (Ruth Ellis was the last woman in England to be hanged).

Dance With a Stranger is limited and inexpressive in many ways, but Shelagh Delaney's writing—an acid distillation of bad times—is so precise that it makes you wince. And Miranda Richardson's screen debut, much celebrated in England, can safely be called revelatory. The physical model for Ruth is the Marilyn doll. But Ruth's features, unlike Marilyn's, aren't soft and rounded and inviting—the hard cut to her lips and eyes gives promise of sex as a battleground. So when Ruth does her hair and makeup to look like Marilyn's, she appears to be wearing a mask. In the white light, it becomes a frightening face, a product of pure will. Miranda Richardson's voice is also a mask—a high-pitched rattle in which the clipped, brutal phrases are pronounced genteelly, a cover for the lower-middle-class austerities and disappointments. As Richardson plays her, Ruth tries hard to cheer herself up. When she can't, she falls all the way, and her tongue turns mean. She's bruised and hurting and sarcastic—"tart" is the word for her, all right—and because she's alone and always responsible for herself, she's finally very moving, a victim who was never innocent.

Over 25 years ago, when she was still a teenager, Shelagh Delaney wrote the remarkable play *A Taste of Honey,* and now, drawing on a true story, she recreates a similar triangle. In *Honey,* a young girl is seduced and impregnated by a handsome black sailor who disappears; she's then looked after by a gentle homosexual. In *Dance,* Ruth loses her job and gets pregnant by David; she moves in with a kind of impotent good fairy and protector, Desmond Cussen (Ian Holm). Desmond, a well-to-do businessman who wears a prissy mustache

"...Decades from now, when film historians try to explain how Hollywood sent itself up the spout, they will cite *Weird Science*..."

and dresses immaculately, isn't actually impotent, but he represents the dullness of virtue; his goodness, his moth-eaten devotion, irritate Ruth. She would rather be with her lout. Clearly, Shelagh Delaney has found her theme, her Myth, in the situation of women caught between sexuality and inadequate benevolence and left with nothing.

In the thankless role of Desmond, the familiar Ian Holm is remarkably good—suppressed and timid and secretly furious. It's Rupert Everett who lets the movie down. In *Another Country,* Everett, idling in his cricket whites, was perfectly cast as the languorous, sulky public-school boy "Guy Bennett." But Everett droops too much as David. Morose and self-absorbed, he's not alive enough to become anyone's obsession. His eyes wander, he drops his chin—he's hardly *there.* How could he race cars without dozing at the wheel? We look at him, and we think, Why *this* man? Is Ruth merely self-punishing? Women like Ruth Ellis are mysterious in their choices, but the miscasting and misplaying turn the movie into something more opaque than it need be. And the director, Mike Newell, doesn't help. Newell races along at breakneck speed; he seems more interested in sustaining that silvery-blue melancholy—a tone of fatalistic chic—than opening up the emotions of the story. Anti-sensual, brutal, dazed, *Dance With a Stranger* conveys a powerful sense of disgust. But despite Miranda Richardson's unnerving presence, we may feel that disgust is not enough. The English way of avoiding gentility at the movies may also be a way of avoiding art.

OF THE 512TH AND 513TH YOUTH MOVIES of the summer, **Weird Science** and **Real Genius,** I can give a mixed report. *Weird Science,* written and directed by John Hughes, is a catastrophe—not a film but a case of youth-movie psychosis. Trying to top everybody, Hughes (*Sixteen Candles* and *The Breakfast Club*) has concocted a farrago of nothing. The plot, a mix of *Risky Business* and *Ghostbusters,* doesn't stick to any set of rules, and despite some charming moments from Anthony Michael Hall and Ilan Mitchell-Smith as a pair of nerds who use a computer to create a perfect-10 girlfriend, the picture isn't a lot of fun. Timid, too: When the perfect 10 turns out to be an extremely willing Kelly Le Brock, the boys don't even have sex with her; instead, she makes them confident enough to flirt with nice girls. Decades from now, when film historians are trying to explain how Hollywood sent itself up the spout pandering to fourteen-year-olds, this is the movie they will cite.

Real Genius, on the other hand, goes very pleasantly. Director Martha Coolidge (*Valley Girls*) demonstrates that working with a big budget hasn't caused her to tighten up. *Real Genius,* a comedy about a corrupt physics professor and the all-out-brilliant students he tries to exploit, is wholeheartedly in favor of spontaneity, fooling around, and pure research; it's against hypocrites, sexual repression, and the CIA. It is not, in other words, a difficult or challenging movie. But Val Kilmer, as a prankish young genius—the student who introduces his fellow prodigies to sex—has the kind of inventiveness and energy that Michael Keaton showed in his first few movies, and Coolidge burrows into the dorm-world eccentricities with affection and gusto.

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THESE WONDERFUL LEATHER AND WOOL garments are very well priced. For men (sizes 36–46 and waist sizes 31–34), French-lamb apparel by Philippe Monet includes: three-quarter-length coats, retail $625, here $299; pleated pants, retail $240, here $115; flight jackets, retail $260, here $125. By Nicky Wallace of Ireland for men: wool-tweed single-breasted overcoats (to fit sizes 40–44), retail $300, here $140; pleated wool pants (waist sizes 32 and 34 only), retail $140, here $65. By Jacques Jekel: French-shearling coats (men's size 40), retail $1,200, here $550. For women: Jacques Jekel French-shearling garments (sizes 8–10), include green Eisenhower jackets, retail $560, here $268. Gruno et Chardin of Belgium lamb clothes (women's sizes 4–10) include: three-quarter-length French lizard-embossed jackets, retail $560, here $267; Gurkha-waist pants, retail $260, here $125; skirts, retail $180, here $85; and more. Checks accepted; no credit cards; all sales final. *Philippe Monet, 7 West 36th St., sixteenth floor (564-8527); Tues.–Thurs. 10 a.m.–6 p.m.; 8/13–15 only.*

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PINE FURNITURE IS ON SALE AT THIS company's SoHo shop and glassware at both its shops. For example: 1880s Welsh cupboard, was $15,000, now $7,500; two 1880s Welsh dressers, were $3,000 each, now $1,950; all glassware, now 40 percent off; everything else, including dinnerware, flatware, and tureens, now 20–50 percent off. M.C., V., checks accepted; all sales final. *Wolfman-Gold & Good Co., 484 Broome St. (431-1888), Mon.–Thurs. 11 a.m.–6:30 p.m., Fri. and Sat. till 6 p.m., and Sun. noon–5 p.m.; 142 East 73rd St. (288-0404), Mon.–Fri. 10 a.m.–6 p.m. Sale through 8/25.*

FOR SHIP FROM SHORE

HERE ARE DISCOUNTS ON EVERYTHING for boating except the boat, including rafts, dinghies, tarpaulins, electronic equipment, instruments, and apparel. For example: Timberland classic leather boat shoes, list $66–$80, here $42.95–$45.95; Sportif or Woolrich medium-weight stretch cargo shorts, list $24, here $16.95. Line Seven foul-weather gear includes: heavyweight jackets, list $140, here $95.80; chest-high pants, list $125, here $80.95. Also discounted, many brands of inflatable life rafts, including Achilles and Avon; Musto & Hyde foul-weather gear; sailing gloves, and much more. Order by mail, or place your order in person. No phone orders. Call or write for free catalogue. Checks accepted; no credit cards; refunds and exchanges possible. *Defender Industries, Inc., 255 Main St., New Rochelle, N.Y. 10801 (914-632-3001); Mon–Fri. 9 a.m.–6 p.m. and Sat. till 2:45 p.m. Call for directions.*

ART GLASS

THIS SALE FEATURES ST. LUKE GLASS designed by Victor Palumbo. Each piece, signed and dated, was $65, now $32.50. Designs, in bowls and plates, include abstract, Art Deco, floral, and vegetable patterns. Other items also on sale. Free gift-wrapping. A.E., M.C., V., checks accepted; exchanges possible. *Christopher's on Columbus, 454 Columbus Ave., at 82nd St. (873-4668), Mon.–Thurs. 11 a.m.–10 p.m., Fri. and Sat. till 7 p.m., and Sun. noon–6 p.m.; Christopher's Herald Center, 1 Herald Sq., sixth floor (868-3360), Mon.–Wed. and Fri. and Sat. 10 a.m.–6:30 p.m., Thurs. till 8 p.m., and Sun. noon–6:30 p.m. Sale through 8/31.*

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A Complete Entertainment Guide for the Week Beginning Aug. 14.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM—Watts St. at Ave. of the Americas.** 431-1590. #1—Thru Aug. 20: *14's Good, 18's Better; Greetings From Wollongong.* #2—Thru Aug. 15: *The Last Metro; The Woman Next Door.*

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Aug. 15: *Fletch; Red Sonja.* Opening Aug. 16: *The Return of the Living Dead.*

4. **BLEECKER STREET CINEMAS—At La Guardia Pl.** 674-2560. #1—*Almonds and Raisins: The History of the Yiddish Cinema.* #2—*Desperately Seeking Susan.*

5. **WAVERLY—Ave. of the Americas at W. 3rd St.** 929-8037. #1—*Blood Simple.* #2—*Fright Night.*

6. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. *My Science Project.*

7. **ART—8th St. E. of University Pl.** 473-7014. *National Lampoon's European Vacation.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Aug. 14: *Sherlock Holmes' Dressed to Kill; Sherlock Holmes' Terror by Night.* Aug. 15: *Le Corbeau; The Wages of Fear.* Aug. 16–17: *The Man Who Knew Too Much* (1934); *Secret Agent.* Aug. 18: *The Cabinet of Dr. Caligari; M.* Aug. 19: *Carnival in Flanders; Toni.* Aug. 20: *While the City Sleeps; Clash by Night.*

9. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Program unavailable.

11. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Aug. 14–15: *Yojimbo; Throne of Blood.* Aug. 16–17: *Pink Flamingos; Female Trouble.* Aug. 18: *Tess; The Story of Adele H.* Aug. 19–20: *Annie Hall; Manhattan.*

12. **RKO GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Aug. 15: *Prizzi's Honor.* #2—Thru Aug. 15: *Mad Max Beyond Thunderdome.*

13. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Made for Each Other* (1971). #2—*The Coca-Cola Kid.* #3—Thru Aug. 15: *The Home and the World.* Opening Aug. 16: *The Return of the Living Dead.* #4—*The Shooting Party.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX—Bet. Eighth and Ninth Aves.** 989-0060. #1—*Real Genius.* #2—Thru Aug. 15: *Pale Rider.* Opening Aug. 16: *The Bride.* #3—*Silverado.*

21. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Opening Aug. 14: *Key Exchange.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Cocoon.*

23. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. *Pee-wee's Big Adventure.*

24. **34TH STREET EAST—Nr. Second Ave.** 683-0255. *Real Genius.*

25. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—*Summer Rental.* #2—Thru Aug. 15: *Weird Science.* Opening Aug. 16: *Year of the Dragon.* #3—*Back to the Future.*

42nd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*The Emerald Forest.* #2—*Pee-wee's Big Adventure.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Weird Science.*

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*National Lampoon's European Vacation.* #2—*Cocoon.* #3—*The Goonies.* #4—*Pale Rider.* #5—*E.T., the Extra-Terrestrial.* #6—*Streetwise.*

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Back to the Future.* #2—Thru Aug. 15: *Summer Rental.* Opening Aug. 16: *Year of the Dragon.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *My Science Project.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru Aug. 15: *Rambo: First Blood Part II.* Opening Aug. 16: *The Return of the Living Dead.*

36. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Thru Aug. 15: *Real Genius.* Opening Aug. 16: *The Bride.* #2—*Mad Max Beyond Thunderdome.*

37. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Prizzi's Honor.* **EMBASSY 3**—*Sesame Street Presents: Follow That Bird.* **EMBASSY 4**—*Explorers.*

38. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Aug. 14–15: *Body Heat; Eyewitness.* Aug. 16–17: *Fame; Hair.* Aug. 18: *The Wild Bunch; Barbarosa.* Aug. 19–20: *The Man Who Would Be King; Zulu.* #2—Aug. 14–15: *Thunderbolt and Lightfoot; Bronco Billy.*

39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Aug. 15: *Day of the Dead.* Opening Aug. 16: *Volunteers.* #2—*Fright Night.*

40. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. *Beverly Hills Cop.*

41. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. *My Science Project.*

42. **RADIO CITY MUSIC HALL—Ave. of the Americas at 50th St.** 757-3100. *The Black Cauldron;* "The Magical World of Disney": live stage show.

43. **ZIEGFELD—54th St. nr. Ave. of the Americas.** 765-7600. *Silverado.*

44. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *My Science Project.*

45. **SUTTON—57th St. nr. Third Ave.** 759-1411. Opening Aug. 14: *Key Exchange.*

46. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. Thru Aug. 15: *St. Elmo's Fire.* Beg. Aug. 16: Almi Classics Film Festival. Aug. 16–17: *The Bostonians.* Aug. 18–20: *The Atomic Cafe; Pumping Iron.*

47. **57TH STREET PLAYHOUSE—W. of Ave. of the Americas.** 581-7360. *Animals Are Beautiful People.*

48. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Janus Film Festival: Slapstick. Aug. 14: *Never Weaken; Why Worry?; For Heaven's Sake.* Aug. 15: *The Circus; The Immigrant; The Adventurer; The Cure; Easy Street.* Aug. 16–17: *Modern Times; The Great Dictator.* Aug. 18: *Harold Lloyd's World of Comedy; The Dentist; The Music Box.* Aug. 19: *College; Girl Shy.* Aug. 20: *Speedy; Grandma's Boy; A Sailor Made Man.*

49. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *Cocoon.*

50. **PLAZA—58th St. nr. Madison Ave.** 355-3320. *Insignificance.*

51. **PARIS—58th St. W. of Fifth Ave.** 688-2013. *Dance With a Stranger.*

52. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. *Fright Night.*

53. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—*National Lampoon's European Vacation.* #2—Thru Aug. 15: *Pale Rider; Sesame Street Presents: Follow That Bird.* Opening Aug. 16: *The Return of the Living Dead.*

54. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Aug. 15: *St. Elmo's Fire.* Opening Aug. 16: *The Bride.* **CORONET**—*Silverado.*

55. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *Prizzi's Honor.*

56. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. *Kiss of the Spider Woman.* **CINEMA II**—753-0774. *The Emerald Forest.*

61st Street and Above
East Side

60. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Aug. 15: *Rambo: First Blood Part II.* Opening Aug. 16: *Volunteers.* #2—832-2720. *Real Genius.*

61. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Aug. 15: *Mad Max Beyond Thunderdome.* Opening Aug. 16: *American Flyers.*

62. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—*Back to the Future.* #2—*Weird Science.*

63. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *Pee-wee's Big Adventure.*

65. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Aug. 15: *Pale Rider; Sesame Street Presents: Follow That Bird.* Opening Aug. 16: *Volunteers.*

66. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—*Summer Rental.* #2—Thru Aug. 15: *E.T., the Extra-Terrestrial.* Opening Aug. 16: *Year of the Dragon.*

67. 86TH STREET EAST—Nr. Third Ave. 249-1144. *Fright Night.*

68. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—*My Science Project.* #2—*National Lampoon's European Vacation.*

61st Street and Above
West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Wetherby.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Dim Sum: A Little Bit of Heart.* #2—*Péril.* #3—*Amadeus.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Prizzi's Honor.* #2—*The Emerald Forest.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Sept. 21: Bogey: The Films of Humphrey Bogart. Aug. 14–17: *Casablanca; The Big Sleep* (1946). Aug. 18–20: *The Petrified Forest; High Sierra.*

84. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*La Chèvre.* #2—*My Science Project.*

85. LOEWS 84TH STREET SIX—On B'way. 877-3600. #1—Thru Aug. 15: *Weird Science.* Opening Aug. 16: *Year of the Dragon.* #2—Thru Aug. 13: *Cocoon.* Opening Aug. 14: *Key Exchange.* #3—*Mad Max Beyond Thunderdome; Sesame Street Presents: Follow That Bird.* #4—*Back to the Future.* #5—*Peewee's Big Adventure.* #6—*Summer Rental.*

86. THALIA—95th St. W. of B'way. 222-3370. Aug. 14: *The Big Heat; In a Lonely Place.* Aug. 15: The Gordimer Stories Part I: *Country Lovers; City Lovers; An Interview With Nadine Gordimer.* Aug. 16: *Female Trouble; Multiple Maniacs.* Aug. 17: *The Exterminating Angel; Diary of a Chambermaid* (1964). Aug. 18: *A Nos Amours; Mouchette.* Aug. 19: Cartoons of All Nations. Aug. 20: *Demon Pond; The Ballad of Narayama.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Aug. 15: *Fright Night.* Opening Aug. 16: *Volunteers.*

88. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*Real Genius.* #2—Thru Aug. 15: *Weird Science.* Opening Aug. 16: *Year of the Dragon.* #3—Thru Aug. 15: *National Lampoon's European Vacation.* Opening Aug. 16: *Volunteers.* #4—Thru Aug. 15: *E.T., the Extra-Terrestrial; St. Elmo's Fire.* Opening Aug. 16: *The Return of the Living Dead.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Fright Night.* #2—*My Science Project.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. to 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center. 362-1911. Adm. $5; 8 or more tickets $4 each; members $4/$3. Truffaut Plus: A retrospective of films by François Truffaut and works by other directors that were among Truffaut's favorites. (Films listed are by Truffaut unless otherwise noted.) Aug. 14 at 6:15: *The Bride Wore Black* (France, 1968); 8:45: *Love Me or Leave Me* (1955) by Charles Vidor. Aug. 15 at 6:15: *Stolen Kisses* (France, 1962) and *Antoine and Colette* (France, 1962); 8:45: *Hollywood or Bust* (1956) by Frank Tashlin. Aug. 16 at 6:15: *Mississippi Mermaid* (France, 1969); 8:45: *Vertigo* (1958) by Alfred Hitchcock. Aug. 17 at 1:30: *Giant* (1956) by George Stevens; 5:30: *The Wild Child* (France, 1969); 7:30: *Bed and Board* (France, 1970); 9:30: *The Seven Year Itch* (1955) by Billy Wilder. Aug. 18 at 2:30: *It Should Happen to You* (1954) by George Cukor; 4:30: *Two English Girls and the Continent* (France, 1972); at 7: *Such a Gorgeous Kid Like Me* (France, 1972); at 9: *The Honeymoon Killers* (1970) by Leonard Kastle. Aug. 19 at 6:15: *Day for Night* (France, 1973); 8:45: *Bonjour Tristesse* (1958) by Otto Preminger. Aug. 20 at 6:15: *The Story of Adèle H.* (France, 1975); 8:30: *General Della Rovere* (Italy, 1959) by Roberto Rossellini.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Aug. 20 at 8: *The Grapes of Wrath* (1940) by John Ford, with Henry Fonda.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Aug. 14 at 1, 3:15, 6 & 8:30: *La Bête humaine* (1938) by Jean Renoir.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $8; members $6; subscriptions $27; members $21. Aug. 18–22: Filmmakers of the Hamptons; filmmakers present. Aug. 19 at 8:30: *The Four Seasons* (1981) by Alan Alda. Aug. 20 at 8:30: *Spaces: The Architecture of Paul Rudolph* (1983) by Bob Eisenhardt, and *Ansel Adams: Photographer* by John Huszar.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. Jewish Humor on TV. Aug. 18 at 12:30, 1:30 & 2:30: *Robert Klein: Child of the '50s—Man of the '80s* (1984). Aug. 20 at 7:30: "What's Nu Pussycat?: The Next Generation."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3764. Free with museum adm. The Renaissance at the Movies. Aug. 17 at 2: *The Return of Martin Guerre* (France, 1981) by Daniel Vigne. Aug. 20 at 6: *Carnival in Flanders* (France, 1935) by Jacques Feyder.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru Sept. 26: Highlights From the Collection. Thru Sept. 26, Tue.–Sat. 12 noon–8: Discovery: Rare *Honeymooners.*

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: Spatial Relationships in Video. Films: **Titus Theater 1:** Thru Aug. 31: 1974–1984: An International Survey. Aug. 15 at 2:30: *Cet Obscur Objet du Désir* (France, 1977) by Luis Buñuel; at 6: *Raging Bull* (1980) by Martin Scorsese, with Robert De Niro. Aug. 16 at 2:30: *Close Encounters of the Third Kind* (1977) by Steven Spielberg; at 6: *Dersu Uzala* (Japan, 1975) by Akira Kurosawa. Aug. 17 at 2: *The Man Who Would Be King* (1975) by John Huston; at 5: *The Passenger* (1975) by Michelangelo Antonioni. Aug. 18 at 2: *Le Juge et l'Assassin* (France, 1975) by Bertrand Tavernier; at 5: *Tre Fratelli* (Italy, 1980) by Francesco Rosi. Aug. 19 at 2:30: (See Aug. 16 at 6); at 6: *L'Argent* (1983) by Robert Bresson. Aug. 20 at 2:30: (See Aug. 18 at 5); at 6: (See Aug. 17 at 5). **Titus Theater 2** is closed for the month of August.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Aug. 14 at 8 & 10: *Alamo Bay* (1985) by Louis Malle. Aug. 15 at 8: *Juliet of the Spirits* (Italy, 1965) by Frederico Fellini. Aug. 16–17 at 8 & 10, Aug. 18 at 10:15: *Secret Honor* (1984) by Robert Altman; Aug. 18 at 8: *College* (1927), with Buster Keaton, and Chaplin shorts (1918–23), with live piano accompaniment. Aug. 19 at 8 & 9:45: *La Cage aux Folles* (France, 1978) by Edouardo Molinaro. Aug. 20 at 8 & 10:30: *Dune* (1984) by David Lynch.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Aug. 15: Festival Latino en Nueva York: Film Showcase. Aug. 14 at 6: *The Creation of the World* (Brazil, 1981) by Vera de Figueiredo; 8:30: *Gregorio* (Peru, 1984) by Fernando Espinoza. Aug. 15 at 6: *Darse Cuenta* (Argentina, 1984) by Alejandro Doria; 8:30: *Pra Frente Brasil* (Brazil, 1982) by Roberto Farias. Beg. Aug. 16: Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *Bar Esperanza* (Brazil, 1984) by Hugo Carvana. Free: Fri.–Sun. at 2: Film and video from Latin America.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Aug. 17 at 2: *The White Sheik* (Italy, 1952) by Federico Fellini.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Aug. 16 at 8, Aug. 18 at 2:30: *Hiroshima, Mon Amour* (France/Japan, 1959) by Alain Resnais.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—*Back to the Future.* #2—*My Science Project.* #3—Thru Aug. 15: *Rambo: First Blood Part II; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Return of the Living Dead.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Aug. 15: *Day of the Dead.* Beg. Aug. 16: *Volunteers.*

102. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Real Genius.* #2—Thru Aug. 15: *My Science Project.* Beg. Aug. 16: *The Return of the Living Dead.*

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Atlantic CITY Entertainment WEEK

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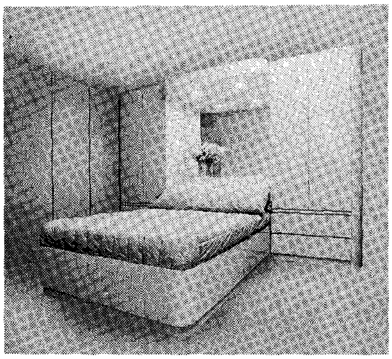
Show Times: Mon, Wed, Thurs & Sun 8:30 P.M.
Fri & Sat 8:30 & 11:30 P.M.
Ticket Prices: Mon, Wed, Thurs & Sun $15
Fri & Sat $17.50

All performances subject to change.

THIS IS OUR SPACE PROGRAM



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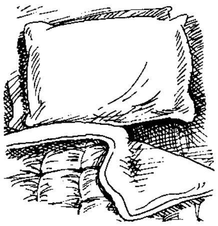

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MOVIES

103. **CITY—2081 Bartow Ave. in Co-op City. 379-4998.** #1—Thru Aug. 15: *Back to the Future.* Beg. Aug. 16: *Year of the Dragon.* #2—*Summer Rental.*

104. **DALE—W. 231st St. at B'way. 884-5300.** #1—*Cocoon.* #2—*Silverado; Sesame Street Presents: Follow That Bird.*

106. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *Volunteers.* #2—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Bride.* #3—*Pee-wee's Big Adventure.* #4—Thru Aug. 15: *Silverado; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Return of the Living Dead.*

108. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*Weird Science.* #2—*Summer Rental.*

111. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*National Lampoon's European Vacation.* #2—*Back to the Future.* #3—*Fright Night.* #4—*Rambo: First Blood Part II; Sesame Street Presents: Follow That Bird.*

112. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—*National Lampoon's European Vacation.* #2—*Fright Night.* #3—*Real Genius.* #4—Thru Aug. 15: *Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Bride.*

113. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—*My Science Project.* #2—Thru Aug. 15: *Rambo: First Blood Part II.* Beg. Aug. 16: *The Return of the Living Dead.* #3—*Pee-wee's Big Adventure.*

114. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Real Genius.* #2—*Cocoon.* #3—*Back to the Future.* #4—*Pee-wee's Big Adventure.* #5—*Weird Science.* #6—*Fright Night.* #7—Thru Aug. 15: *Rambo: First Blood Part II.* Beg. Aug. 16: *The Return of the Living Dead.* #8—*Sesame Street Presents: Follow That Bird.* #9—*National Lampoon's European Vacation.* #10—*My Science Project.* #11—*Summer Rental.*

Brooklyn

(Area Code 718)

200. **BAY RIDGE—ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*Fright Night.* #2—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *Volunteers.*

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*Pee-wee's Big Adventure.* #2—*Back to the Future.* #3—*Real Genius.* #4—*Summer Rental.* #5—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *Year of the Dragon.*

202. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—*Real Genius.* #2—Thru Aug. 15: *My Science Project.*

203. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Summer Rental.* #2—*Back to the Future.* #3—*Weird Science.*

204. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Bride.* #2—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *Volunteers.* #3—*Pee-wee's Big Adventure.* #4—*Cocoon.*

206. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—*Summer Rental.* #2—*Back to the Future.* #3—*Pee-wee's Big Adventure.* #4—*Real Genius.* #5—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *Year of the Dragon.* #6—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Return of the Living Dead.*

207. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—*The Gods Must Be Crazy.* #2—*Real Genius.*

208. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Bride.* #2—*My Science Project.* #3—*Weird Science; Sesame Street Presents: Follow That Bird.*

209. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—*National Lampoon's European Vacation.* #2—*Cocoon; Sesame Street Presents: Follow That Bird.*

213. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Summer Rental.* #2—*Back to the Future.*

214. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*My Science Project.* #2—Thru Aug. 15: *Rambo: First Blood Part II.* Beg. Aug. 16: *Volunteers.* #3—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *Year of the Dragon.* #4—*Pee-wee's Big Adventure.*

215. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Aug. 15: *E.T., the Extra-Terrestrial.* Beg. Aug. 16: *The Return of the Living Dead.* #2—Thru Aug. 15: *Sesame Street Presents: Follow That Bird.*

216. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. #1—Thru Aug. 15: *Rambo: First Blood Part II.* Beg. Aug. 16: *The Goonies.* #2—Program unavailable.

217. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*National Lampoon's European Vacation.* #2—*Real Genius.* #3—Thru Aug. 15: *Silverado; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Bride.* #4—*Fright Night.* #5—*Cocoon.*

218. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Program unavailable.

219. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Aug. 15: *Prizzi's Honor.* #2—*Back to the Future.*

220. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—*Fright Night.* #2—*Weird Science.* #3—Thru Aug. 15: *Back to the Future.* Beg. Aug. 16: *Year of the Dragon.* #4—Thru Aug. 15: *Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Bride.* #5—*Pee-wee's Big Adventure.*

221. **WILLIAMSBURG—COMMODORE—B'way at Rodney St.** 384-7259. #1—Thru Aug. 15: *Fright Night; The Karate Kid.* #2—Thru Aug. 15: *Weird Science; Gotcha!* Beg. Aug. 16: *The Return of the Living Dead.*

Queens

(Area Code 718)

300. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Bride.* #2—Thru Aug. 15: *Mad Max Beyond Thunderdome.* Beg. Aug. 16: *Volunteers.* #3—*Pee-wee's Big Adventure.* #4—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *The Return of the Living Dead.*

301. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*Pee-wee's Big Adventure.* #2—*E.T., the Extra-Terrestrial.*

302. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*Back to the Future.* #2—Thru Aug. 15: *Cocoon.* Beg. Aug. 16: *Volunteers.* #3—Thru Aug. 15: *Silverado.* Beg. Aug. 16: *The Bride.* #4—*National Lampoon's European Vacation.*

303. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Beg. Aug. 16: *The Goonies; Police Academy.*

304. **DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*Back to the Future.* #2—*Cocoon.* #3—Thru Aug. 15: *Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Return of the Living Dead.* #4—*The Gods Must Be Crazy.* #5—*Weird Science.* #6—*Prizzi's Honor.* #7—*Real Genius.*

305. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*Back to the Future.* #2—*Weird Science.*

306. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—*My Science Project.* #2—*Fright Night.* #3—*Real Genius.* #4—Thru Aug. 15: *Weird Science; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Return of the Living Dead.*

307. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *The Bride.* #2—*Cocoon.* #3—*Back to the Future.*

308. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *Year of the Dragon.* #2—*Summer Rental.* #3—*Pee-wee's Big Adventure.*

309. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*Real Genius.* #2—*Fright Night.* #3—Thru Aug. 15: *St. Elmo's Fire.* Beg. Aug. 16: *The Return of the Living Dead.* #4—*My Science Project.*

310. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*Back to the Future.* #2—*Silverado.*

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311. **FOREST HILLS—CINEMART—**Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Gods Must Be Crazy.* #2—Thru Aug. 15: *The Emerald Forest.* Beg. Aug. 16: *Rambo: First Blood Part II.*

312. **FOREST HILLS—CONTINENTAL—**Austin St. nr. 70th Ave. 544-1020. #1, #2 & #3—Program unavailable.

313. **FOREST HILLS—FOREST HILLS—**71st Ave. nr. Queens Blvd. 261-7866. #1—*Fright Night.* #2—Thru Aug. 15: *Rambo: First Blood Part II; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *Volunteers.*

314. **FOREST HILLS—LOEWS TRYLON—**Queens Blvd. nr. 66th Ave. 459-8944. *Summer Rental.*

315. **FOREST HILLS—MIDWAY—**Queens Blvd. at 71st Rd. 261-8572. #1—*National Lampoon's European Vacation.* #2—*Cocoon.* #3—*Pee-wee's Big Adventure.* #4—Thru Aug. 15: *Silverado.* Beg. Aug. 16: *The Bride.*

316. **FRESH MEADOWS—CINEMA CITY—**Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Bride.* #2—*My Science Project.* #3—*Real Genius; Sesame Street Presents: Follow That Bird.* #4—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Return of the Living Dead.* #5—*Back to the Future.*

317. **FRESH MEADOWS—RKO MEADOWS—**Horace Harding Blvd. at 190th St. 454-6800. #1—*Summer Rental.* #2—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *Volunteers.*

318. **JACKSON HEIGHTS—BOULEVARD—**Northern Blvd. at 83rd St. 335-0170. #1—*Summer Rental.* #2—Thru Aug. 15: *Back to the Future.* Beg. Aug. 16: *The Return of the Living Dead.* #3—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Bride.*

319. **JACKSON HEIGHTS—COLONY—**82nd St. nr. Roosevelt Ave. 478-6777. #1—*National Lampoon's European Vacation; Sesame Street Presents: Follow That Bird.* #2—*My Science Project.*

320. **JACKSON HEIGHTS—JACKSON—**82nd St. at Roosevelt Ave. 335-0242. #1—*Fright Night.* #2—*Real Genius.* #3—*Pee-wee's Big Adventure.*

322. **KEW GARDENS HILLS—MAIN STREET—**Nr. 72nd Dr. 268-3636. #1—*E.T., the Extra-Terrestrial.* #2—Thru Aug. 15: *Pale Rider.* Beg. Aug. 16: *The Goonies.*

324. **OZONE PARK—CROSSBAY—**Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Fright Night.* #2—*Pee-wee's Big Adventure.*

325. **REGO PARK—DRAKE—**Woodhaven Blvd. at 63rd Ave. 639-0600. Program unavailable.

326. **REGO PARK—LOEWS LEFRAK CITY—**99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*The Emerald Forest.* #2—*Pale Rider.* #3—*E.T., the Extra-Terrestrial.*

328. **ROCKAWAY PARK—SURFSIDE—**Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Cocoon.* #2—*Fright Night.*

329. **SUNNYSIDE—CENTER—**Queens Blvd. nr. 43rd St. 784-3050. #1—*Back to the Future.* #2—*Fright Night.*

330. **WHITESTONE—CROSS ISLAND—**Cross Island Pkwy. at 153rd St. 767-2800. #1—*Back to the Future.* #2—*Summer Rental.*

331. **WOODHAVEN—HAVEN—**Jamaica Ave. nr. 80th St. 296-2325. Program unavailable.

Staten Island

(Area Code 718)

400. **ELTINGVILLE—AMBOY—**356-3800. #1—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *Volunteers.* #2—*Real Genius.*

401. **NEW DORP—HYLAN—**351-6601. #1—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Return of the Living Dead.* #2—*Summer Rental.*

402. **NEW DORP—LANE—**351-2110. *My Science Project.*

403. **NEW DORP—RAE—**979-0444. #1—*Real Genius.* #2—Thru Aug. 15: *Pee-wee's Big Adventure.* Beg. Aug. 16: *Volunteers.*

404. **NEW DORP—RKO FOX PLAZA—**987-6800. #1—*Weird Science.* #2—Thru Aug. 15: *Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *Year of the Dragon.*

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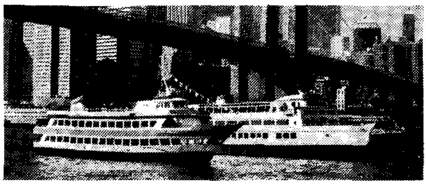

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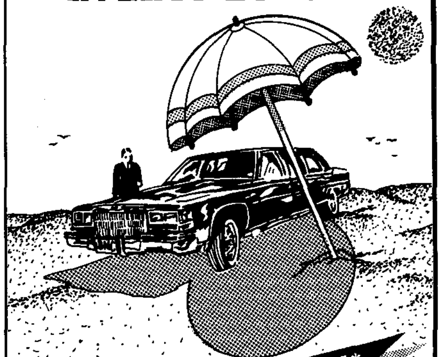

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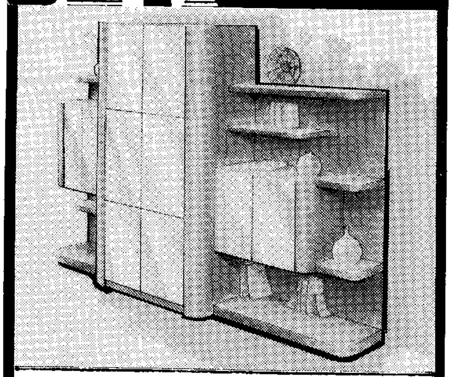

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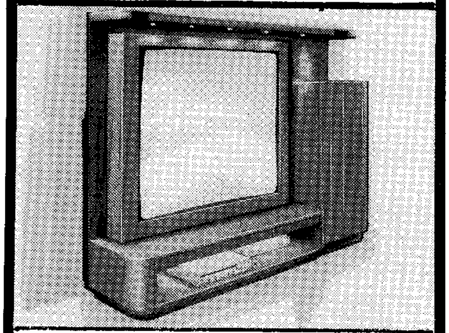

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406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. *Back to the Future.*

Long Island

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Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru Aug. 15: *Rambo: First Blood Part II.* Thru Aug. 15: *The Return of the Living Dead.* #2—*Fright Night.*

501. BALDWIN—RKO—223-9230. *Real Genius.*

502. BELLEROSE—RKO—775-1351. Aug. 14–20: *Secret Admirer.*

504. BELLMORE—THE MOVIES—783-7200. Thru Aug. 15: *St. Elmo's Fire; Just One of the Guys.* Beg. Aug. 16: *The Goonies; Vision Quest.*

506. EAST MEADOW—FLICK—794-8008. #1—*The Gods Must Be Crazy.* #2—*National Lampoon's European Vacation.*

507. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Fright Night.* #2—*Pee-wee's Big Adventure.* #3—Thru Aug. 15: *Silverado.* Beg. Aug. 16: *The Bride.* #4—Thru Aug. 15: *Cocoon.* Beg. Aug. 16: *The Return of the Living Dead.*

509. FLORAL PARK—RKO FLORAL—352-2280. *National Lampoon's European Vacation.*

510. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Back to the Future.* #2—Thru Aug. 15: *Cocoon.* Beg. Aug. 16: *Year of the Dragon.* #3—Thru Aug. 15: *Rambo: First Blood Part II.* Beg. Aug. 16: *Volunteers.* #4—*Real Genius.* #5—Thru Aug. 15: *Sesame Street Presents: Follow That Bird.*

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Summer Rental.* #2—*National Lampoon's European Vacation.* #3—*Pee-wee's Big Adventure.*

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Bride.*

513. GREAT NECK—SQUIRE—466-2020. #1—*Cocoon.* #2—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *Volunteers.* #3—*Pee-wee's Big Adventure.*

514. HEWLETT—RKO—791-6768. Aug. 14–20: *Secret Admirer.*

515. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Aug. 15: *St. Elmo's Fire.* Beg. Aug. 16: *The Return of the Living Dead.* #2—*Fright Night.*

516. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*National Lampoon's European Vacation.* #3—*My Science Project.* #4—*Weird Science.* #5—*Real Genius.* #6—*Silverado.*

517. LAWRENCE—RKO—371-0203. #1—*My Science Project.* #2—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Bride.* #3—*Summer Rental.*

518. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Aug. 15: *Day of the Dead; Gotcha!* Beg. Aug. 16: *E.T., the Extra-Terrestrial.* #2—Thru Aug. 15: *Pale Rider.* Beg. Aug. 16: *The Goonies.*

519. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Summer Rental.* #2—*E.T., the Extra-Terrestrial.* #3—*Real Genius.* #4—*Back to the Future.* #5—*Rambo: First Blood Part II; Sesame Street Presents: Follow That Bird.* #6—*Weird Science.*

520. LONG BEACH—PARK AVENUE—432-0576. *My Science Project.*

521. LYNBROOK—LYNBROOK—593-1033. #1—*Cocoon.* #2—*Fright Night.* #3—Thru Aug. 15: *St. Elmo's Fire.* Beg. Aug. 16: *Volunteers.* #4—Thru Aug. 15: *Real Genius.* Beg. Aug. 16: *The Return of the Living Dead.*

522. LYNBROOK—STUDIO ONE—599-1444. *The Gods Must Be Crazy.*

523. MALVERNE—TWIN—599-6966. #1—*E.T., the Extra-Terrestrial.* #2—Thru Aug. 15: *Pale Rider.* Beg. Aug. 16: *The Goonies.*

524. MANHASSET—MANHASSET—627-7887. #1—*My Science Project.* #2—*Real Genius.* #3—*Fright Night.*

525. MANHASSET—RKO CINEMA—627-1300. *Summer Rental.*

526. MASSAPEQUA—PEQUA—799-6464. *National Lampoon's European Vacation.*

527. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Weird Science.* #2—*Summer Rental.* #3—*Fright Night.* #4—*Pee-wee's Big Adventure.* #5—Thru Aug. 15: *Silverado.* Beg. Aug. 16: *The Return of the Living Dead.* #6—*Back to the Future.* #7—*My Science Project.* #8—Thru Aug. 15:

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528. **MERRICK—MALL**—623-4114. Thru Aug. 15: *St. Elmo's Fire; The Karate Kid.* Beg. Aug. 16: *The Goonies; Vision Quest.*

529. **MERRICK—TWIN**—546-1270. #1—Thru Aug. 15: *Prizzi's Honor.* Beg. Aug. 16: *Year of the Dragon.* #2—*Back to the Future.*

530. **NEW HYDE PARK—HERRICKS**—747-0555. #1—Thru Aug. 15: *Prizzi's Honor.* Beg. Aug. 16: *The Return of the Living Dead.* #2—*Fright Night.*

531. **OCEANSIDE—OCEANSIDE**—536-7565. #1—Thru Aug. 15: *St. Elmo's Fire.* #2—Thru Aug. 15: *Prizzi's Honor.*

532. **OLD BETHPAGE—CINE CAPRI**—752-1610. *St. Elmo's Fire.*

533. **PLAINVIEW—OLD COUNTRY**—931-4242. #1—Thru Aug. 15: *Prizzi's Honor.* Beg. Aug. 16: *The Bride.* #2—Thru Aug. 15: *Rambo: First Blood Part II.* Beg. Aug. 16: *The Return of the Living Dead.*

534. **PLAINVIEW—RKO MORTON VILLAGE**—938-2323. *National Lampoon's European Vacation.*

535. **PLAINVIEW—RKO TWIN**—931-1333. #1—*Summer Rental.* #2—*Fright Night.*

536. **PORT WASHINGTON—MOVIES**—944-6200. #1—Thru Aug. 15: *St. Elmo's Fire.* Beg. Aug. 16: *The Return of the Living Dead.* #2—*The Gods Must Be Crazy.* #3—*Back to the Future.*

538. **ROCKVILLE CENTRE—RKO FANTASY**—764-8000. *Back to the Future.*

539. **ROCKVILLE CENTRE—RKO TWIN**—678-3121. #1—*Pee-wee's Big Adventure.* #2—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *Year of the Dragon.*

540. **ROSLYN—ROSLYN**—621-8488. #1—Thru Aug. 15: *Silverado.* Beg. Aug. 16: *The Bride.* #2—Thru Aug. 15: *E.T., the Extra-Terrestrial.* Beg. Aug. 16: *Year of the Dragon.*

541. **SYOSSET—SYOSSET**—921-5810. #1—Thru Aug. 15: *Mad Max Beyond Thunderdome.* Beg. Aug. 16: *Volunteers.* #2—*The Black Cauldron.* #3—*Cocoon.*

542. **SYOSSET—UA CINEMA 150**—364-0700. *Pee-wee's Big Adventure.*

543. **VALLEY STREAM—RKO GREEN ACRES**—561-2100. #1—*Rambo: First Blood Part II.* #2—*Real Genius.* #3—*Cocoon.*

544. **VALLEY STREAM—SUNRISE**—825-5700. #1—*National Lampoon's European Vacation.* #2—*Back to the Future.* #3—*My Science Project.* #4—*Pee-wee's Big Adventure.* #5—*E.T., the Extra-Terrestrial.* #6—*The Black Cauldron.* #7—*Summer Rental.* #8—*Weird Science.* #9—*Fright Night.* #10—*Silverado.* #11—Thru Aug. 15: *Mad Max Beyond Thunderdome.* Beg. Aug. 16: *The Return of the Living Dead.* #12—*Sesame Street Presents: Follow That Bird.* #13—*Pale Rider.*

545. **WANTAGH—RKO**—781-6969. *Cocoon.*

546. **WESTBURY—DRIVE-IN**—334-3400. #1—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *Pee-wee's Big Adventure.* #2—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Return of the Living Dead.* #3—*Back to the Future.*

547. **WESTBURY—WESTBURY**—333-1911. #1—*Prizzi's Honor.* #2—Thru Aug. 15: *St. Elmo's Fire.*

Suffolk County

600. **BABYLON—BABYLON**—669-3399. #1—*Fright Night.* #2—Thru Aug. 15: *Cocoon.* Beg. Aug. 16: *Volunteers.* #3—*National Lampoon's European Vacation.*

601. **BABYLON—RKO**—669-0700. #1—*My Science Project.* #2—Thru Aug. 15: *Sesame Street Presents: Follow That Bird; Silverado.* Beg. Aug. 16: *The Bride.*

602. **BABYLON—SOUTH BAY**—587-7676. #1—*Back to the Future.* #2—*Weird Science.* #3—*Summer Rental.*

603. **BAY SHORE—CINEMA**—665-1722. Thru Aug. 15: *The Black Cauldron.* Beg. Aug. 16: *The Return of the Living Dead.*

604. **BAY SHORE—LOEWS SOUTH SHORE MALL**—666-4000. #1—*Pee-wee's Big Adventure.* #2—*E.T., the Extra-Terrestrial.*

605. **BAY SHORE—SUNRISE DRIVE-IN**—665-1111. #1—*Summer Rental.* #2—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *Volunteers.*

606. **BRENTWOOD—BRENTWOOD**—273-3900. Thru Aug. 15: *Day of the Dead.* Beg. Aug. 16: *The Goonies.*

607. **CENTER MORICHES—CENTER**—878-2100. Thru Aug. 15: *Prizzi's Honor.*

608. **COMMACK—DRIVE-IN**—499-2900. Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Return of the Living Dead.*

609. **COMMACK—MULTIPLEX**—462-6953. #1—*Real Genius.* #2—*Summer Rental.* #3—Thru Aug. 15: *Sesame Street Presents: Follow That Bird.* #4—Thru Aug. 15: *Rambo: First Blood Part II.* Beg. Aug. 16: *The Return of the Living Dead.* #5—*Weird Science.* #6—*Back to the Future.* #7—*The Black Cauldron.* #8—Thru Aug. 15: *St. Elmo's Fire.* #9—*My Science Project.* #10—*Fright Night.* #11—*National Lampoon's European Vacation.* #12—*Pee-wee's Big Adventure.*

610. **COMMACK—RKO**—499-4545. #1—*Cocoon.* #2—Thru Aug. 15: *Silverado.* Beg. Aug. 16: *The Bride.*

611. **CORAM—PINE**—698-6442. #1—*Back to the Future.* #2—*Fright Night.* #3—*E.T., the Extra-Terrestrial.* #4—*Pale Rider; Sesame Street Presents: Follow That Bird.*

612. **CORAM—THE MOVIES AT CORAM**—732-6200. #1—*Back to the Future.* #2—*National Lampoon's European Vacation.* #3—Thru Aug. 15: *The Black Cauldron.* Beg. Aug. 16: *Year of the Dragon.* #4—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Return of the Living Dead.* #5—*Summer Rental.* #6—*My Science Project.* #7—Thru Aug. 15: *Silverado; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Bride.* #8—*Pee-wee's Big Adventure.*

613. **EAST HAMPTON—CINEMAS**—324-0448. #1—*National Lampoon's European Vacation.* #2—Thru Aug. 15: *The Black Cauldron.* Beg. Aug. 16: *Volunteers.* #3—*Real Genius.* #4—Thru Aug. 15: *Cocoon.* Beg. Aug. 16: *The Return of the Living Dead.* #5—*My Science Project.*

615. **ELWOOD—ELWOOD**—499-7800. #1—*Back to the Future.* #2—*Fright Night.*

616. **FARMINGVILLE—COLLEGE PLAZA**—698-2200. #1—*Cocoon.* #2—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *Rambo: First Blood Part II.*

617. **FIRE ISLAND—COMMUNITY**—583-5184. Aug. 14–15: *Desperately Seeking Susan.* Aug. 16–17: *Fletch.* Aug. 19–20: *My New Partner.*

618. **GREENPORT—GREENPORT**—477-0500. Thru Aug. 15: *Silverado.* Beg. Aug. 16: *Cocoon.*

619. **HUNTINGTON—RKO SHORE**—421-5200. #1—Thru Aug. 15: *Weird Science.* #2—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *Year of the Dragon.* #3—*Real Genius.* #4—*Summer Rental.*

620. **HUNTINGTON—RKO WHITMAN**—423-1300. *Back to the Future.*

621. **HUNTINGTON—RKO YORK**—421-3911. *Fright Night.*

622. **ISLIP—ISLIP**—581-5200. #1—*Back to the Future.* #2—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Bride.* #3—*National Lampoon's European Vacation.*

623. **LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. *Cocoon.*

624. **LAKE RONKONKOMA—LAKESIDE**—981-7100. Program unavailable.

625. **LINDENHURST—LINDENHURST**—888-5400. Program unavailable.

626. **MATTITUCK—MATTITUCK**—298-4405. #1—*Back to the Future.* #2—*National Lampoon's European Vacation.* #3—*Pee-wee's Big Adventure.* #4—Thru Aug. 15: *Weird Science; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Return of the Living Dead.* #5—*My Science Project.* #6—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Bride.*

627. **MONTAUK—THE MOVIES**—668-2393. Thru Aug. 15: *St. Elmo's Fire.*

628. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR**—265-8118. *My Science Project.* **OUTDOOR**—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *The Bride.*

629. **NORTHPORT—NORTHPORT**—261-8600. Thru Aug. 15: *St. Elmo's Fire.* Beg. Aug. 16: *The Goonies.*

630. **OAKDALE—OAKDALE**—589-8118. Thru Aug. 15: *St. Elmo's Fire.* Beg. Aug. 16: *The Goonies.*

631. **PATCHOGUE—TRIPLEX**—475-0601. #1—*Pee-wee's Big Adventure.* #2—*My Science Project.* #3—Thru Aug. 15: *Rambo: First Blood Part II; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Return of the Living Dead.*

632. **PATCHOGUE—RKO PLAZA**—475-5225. #1—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Bride.* #2—*Back to the Future.*

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MOVIES

633. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. Thru Aug. 15: *National Lampoon's European Vacation*. Beg. Aug. 16: *Volunteers*. **OUTDOOR**—Thru Aug. 15: *Fright Night*. Beg. Aug. 16: *National Lampoon's European Vacation*.

634. PATCHOGUE—SUNWAVE—475-7766. #1—*Real Genius*. #2—*Summer Rental*.

635. PORT JEFFERSON—MINI EAST—928-6555. Thru Aug. 15: *Weird Science*. **WEST**—*Pee-wee's Big Adventure*.

636. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Aug. 14–20: *Secret Admirer*.

637. RIVERHEAD—SUFFOLK—727-3133. Thru Aug. 15: *Silverado*.

638. SAG HARBOR—SAG HARBOR—725-0010. Thru Aug. 15: *Camila*. Beg. Aug. 16: *Goodbye New York*.

639. SAYVILLE—SAYVILLE—589-0232. #1—Thru Aug. 15: *Fright Night*. Beg. Aug. 16: *Year of the Dragon*. #2—*Back to the Future*. #3—Thru Aug. 15: *Weird Science*. Beg. Aug. 16: *The Return of the Living Dead*.

640. SHIRLEY—DRIVE-IN—281-5444. Thru Aug. 15: *Back to the Future*. Beg. Aug. 16: *National Lampoon's European Vacation*.

641. SHIRLEY—TWIN—281-4466. #1—Thru Aug. 15: *E.T., the Extra-Terrestrial*. Beg. Aug. 16: *The Goonies*. #2—Thru Aug. 15: *St. Elmo's Fire*.

642. SMITHTOWN—SMITHTOWN—265-1551. *Pee-wee's Big Adventure*.

643. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Back to the Future*. #2—*Summer Rental*. #3—Thru Aug. 15: *Weird Science*. Beg. Aug. 16: *Year of the Dragon*.

644. STONY BROOK—LOEWS—751-2300. #1—*Summer Rental*. #2—*Back to the Future*. #3—*Weird Science*.

645. WEST ISLIP—TWIN—669-2626. #1—*Silverado*. #2—Thru Aug. 15: *St. Elmo's Fire*.

646. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—Thru Aug. 15: *Back to the Future*. Beg. Aug. 16: *Year of the Dragon*. #2—*Summer Rental*.

647. WESTHAMPTON—WESTHAMPTON—288-1500. *Pee-wee's Big Adventure*.

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Back to the Future*. #2—Thru Aug. 15: *Cocoon*. Beg. Aug. 16: *Year of the Dragon*.

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Summer Rental*.

702. BRONXVILLE—BRONXVILLE—961-4030. #1—Thru Aug. 15: *Weird Science*. Beg. Aug. 16: *Volunteers*. #2—*National Lampoon's European Vacation*. #3—*Real Genius*.

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Aug. 15: *Fright Night*. Beg. Aug. 16: *The Return of the Living Dead*. #2—Thru Aug. 15: *Sesame Street Presents: Follow That Bird*. Beg. Aug. 16: *Volunteers*.

705. HARTSDALE—CINEMA—428-2200. #1—*Real Genius*. #2—*Summer Rental*. #3—*Weird Science*. #4—*Back to the Future*.

706. LARCHMONT—PLAYHOUSE—834-3001. Thru Aug. 15: *Silverado*. Beg. Aug. 16: *The Bride*.

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*National Lampoon's European Vacation*. #2—*Pee-wee's Big Adventure*. #3—Thru Aug. 15: *Fright Night*. Beg. Aug. 16: *Volunteers*. #4—Thru Aug. 15: *Cocoon*. Beg. Aug. 16: *The Return of the Living Dead*.

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Aug. 15: *Weird Science*. Beg. Aug. 16: *Volunteers*. #2—Thru Aug. 15: *Fright Night*. Beg. Aug. 16 (tent.): *The Gods Must Be Crazy*.

709. MOUNT VERNON—PARKWAY—664-3311. Thru Aug. 15: *E.T., the Extra-Terrestrial*.

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Back to the Future*. #2—*My Science Project*. #3—*Fright Night*. #4—Thru Aug. 15: *National Lampoon's European Vacation*. Beg. Aug. 16: *The Bride*. #5—Thru Aug. 15: *Real Genius; Sesame Street Presents: Follow That Bird*. Beg. Aug. 16: *Year of the Dragon*. #6—*Pee-wee's Big Adventure*. #7—*Summer Rental*.

711. NEW ROCHELLE—TOWN—632-4000. *Weird Science*.

712. OSSINING—ARCADIAN—941-5200. #1—*Back to the Future*. #2—Thru Aug. 15: *Weird Science*. Beg. Aug. 16: *The Return of the Living Dead*. #3—*National Lampoon's European Vacation*.

713. PEEKSKILL—BEACH—737-6262. #1—*Back to the Future*. #2—*Cocoon*. #3—*Fright Night*. #4—*National Lampoon's European Vacation*.

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Summer Rental*. #2—*My Science Project*. #3—*Weird Science; Sesame Street Presents: Follow That Bird*. #4—*Real Genius*.

715. PELHAM—PICTURE HOUSE—738-3160. Thru Aug. 15: *St. Elmo's Fire*.

716. PLEASANTVILLE—ROME—769-0720. #1—*Summer Rental*. #2—Thru Aug. 15: *Prizzi's Honor*. Beg. Aug. 16: *Year of the Dragon*.

717. RYE—RYE RIDGE—939-8177. #1—*Back to the Future*. #2—*Summer Rental*.

718. SCARSDALE—FINE ARTS—723-6699. *The Gods Must Be Crazy*.

719. SCARSDALE—PLAZA—725-0078. Thru Aug. 15: *St. Elmo's Fire*. Beg. Aug. 16: *The Goonies*.

720. WHITE PLAINS—GALLERIA—997-8198. #1—Thru Aug. 15: *Pee-wee's Big Adventure*. Beg. Aug. 16: *Year of the Dragon*. #2—*National Lampoon's European Vacation*.

721. WHITE PLAINS—UA CINEMA—946-2820. *My Science Project*.

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru Aug. 15: *Rambo: First Blood Part II; Sesame Street Presents: Follow That Bird*. Beg. Aug. 16: *Year of the Dragon*. #2—Thru Aug. 15: *Silverado; The Black Cauldron*. #3—*Fright Night*. #4—Thru Aug. 15: *Prizzi's Honor*. Beg. Aug. 16: *Volunteers*.

723. YONKERS—MOVIELAND—793-0002. #1—*Back to the Future*. #2—*Pee-wee's Big Adventure*. #3—*Summer Rental*. #4—*Cocoon*.

724. YONKERS—PARK HILL—969-4477. #1—*Fright Night*. #2—*Real Genius*. #3—Thru Aug. 15: *My Science Project; Sesame Street Presents: Follow That Bird*. Beg. Aug. 16: *The Return of the Living Dead*.

725. YORKTOWN HEIGHTS—TRIANGLE—245-7555. #1—*E.T., the Extra-Terrestrial*. #2—*St. Elmo's Fire*. #3—*Pee-wee's Big Adventure*.

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—358-1844. Program unavailable.

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru Aug. 15: *Summer Rental; Trading Places*. Beg. Aug. 16: *The Return of the Living Dead*.

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *The Black Cauldron*.

754. NANUET—RKO MOVIES—623-0211. #1—*Fright Night*. #2—Thru Aug. 15: *National Lampoon's European Vacation*. Beg. Aug. 16: *Year of the Dragon*. #3—*Real Genius*. #4—*Weird Science; Sesame Street Presents: Follow That Bird*. #5—*Back to the Future*.

755. NEW CITY—TOWN—634-5100. #1—Thru Aug. 15: *Cocoon*. #2—*Summer Rental*.

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Pee-wee's Big Adventure*. #2—*Fright Night*.

757. NYACK—CINEMA EAST—358-6631. *E.T., the Extra-Terrestrial*.

758. ORANGEBURG—303 DRIVE-IN—359-2021. *Pee-wee's Big Adventure; Police Academy 2*.

759. PEARL RIVER—CENTRAL—735-2530. *Summer Rental*.

760. PEARL RIVER—PEARL RIVER—735-6500. Thru Aug. 15: *Cocoon*. Beg. Aug. 16: *Year of the Dragon*.

761. SPRING VALLEY—CINEMA 45—352-1445. *The Gods Must Be Crazy*.

762. SPRING VALLEY—PIX—425-6902. #1—Thru Aug. 15: *Weird Science*. Beg. Aug. 16: *The Bride*. #2—*Back to the Future*.

763. STONY POINT—9 W CINEMA—942-0303. *Real Genius*.

764. SUFFERN—LAFAYETTE—357-6030. *My Science Project*.

765. WEST HAVERSTRAW—PLAZA—947-2220. *Back to the Future*.

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800. **BROOKFIELD—FINE ARTS—775-0070.** #1—*Back to the Future.* #2—*Weird Science.*

801. **DANBURY—CINE—743-2200.** #1—*Summer Rental.* #2—Thru Aug. 15: *Cocoon.* Beg. Aug. 16: *Year of the Dragon.* #3—*The Gods Must Be Crazy.*

802. **DANBURY—CINEMA—748-2923.** #1—*My Science Project.* #2—*National Lampoon's European Vacation.*

803. **DANBURY—PALACE—748-7496.** #1—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Bride.* #2—Thru Aug. 15: *Real Genius.* Beg. Aug. 16: *Volunteers.* #3—Thru Aug. 15: *Pee-wee's Big Adventure.* Beg. Aug. 16 (tent.): *The Return of the Living Dead.*

804. **DARIEN—PLAYHOUSE—655-0100.** *Back to the Future.*

805. **FAIRFIELD—COMMUNITY—255-6555.** #1—*Back to the Future.* #2—Thru Aug. 15: *E.T., the Extra-Terrestrial.*

806. **FAIRFIELD—COUNTY—334-1411.** *My Science Project.*

807. **GREENWICH—CINEMA—869-6030.** #1—*Back to the Future.* #2—Thru Aug. 15: *E.T., the Extra-Terrestrial.*

808. **GREENWICH—PLAZA—869-4030.** #1—*My Science Project.* #2—Thru Aug. 15: *St. Elmo's Fire.* Beg. Aug. 16: *The Bride.* #3—*The Gods Must Be Crazy.*

809. **NEW CANAAN—PLAYHOUSE—966-0600.** *National Lampoon's European Vacation.*

810. **NORWALK—CINEMA—838-4504.** #1—Thru Aug. 15: *Real Genius; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Return of the Living Dead.* #2—Thru Aug. 15: *Silverado.* Beg. Aug. 16: *The Bride.*

811. **NORWALK—NORWALK—866-9202.** *Fright Night.*

812. **SOUTH NORWALK—SONO—866-9202.** Aug. 14–16: *Where's Picone?; Pink Flamingos.* Aug. 17–20: *Desperately Seeking Susan.*

813. **SPRINGDALE—STATE—325-0250.** Thru Aug. 15: *Prizzi's Honor.* Beg. Aug. 16: *St. Elmo's Fire.*

814. **STAMFORD—AVON—324-9205.** #1—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Return of the Living Dead.* #2—*Pee-wee's Big Adventure.*

815. **STAMFORD—CINEMA—324-3100.** #1—*Weird Science.* #2—*National Lampoon's European Vacation.* #3—Thru Aug. 15: *Real Genius.* Beg. Aug. 16: *Volunteers.*

816. **STAMFORD—PARK PLACE—323-1600.** #1—Thru Aug. 15: *Prizzi's Honor.* #2—Thru Aug. 15: *Silverado.*

817. **STAMFORD—RIDGEWAY—323-5000.** #1—*Summer Rental.* #2—Thru Aug. 15: *Cocoon.* Beg. Aug. 16: *Year of the Dragon.*

818. **TRUMBULL—TRANS-LUX—374-0462.** #1—*National Lampoon's European Vacation.* #2—*Fright Night.* #3—Thru Aug. 15: *Real Genius.* Beg. Aug. 16: *Year of the Dragon.*

819. **WESTPORT—FINE ARTS—227-3324.** #1—*Pee-wee's Big Adventure.* #2—*National Lampoon's European Vacation.* #3—227-9619. *Back to the Future.* #4—226-6666. *Weird Science.*

820. **WESTPORT—POST—227-0500.** *Cocoon.*

821. **WILTON—CINEMA—762-5678.** *My Science Project.*

New Jersey

(Area Code 201)
Hudson County

900. **ARLINGTON—LINCOLN—997-6873.** #1—*Back to the Future.* #2—Thru Aug. 15: *Cocoon; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *The Bride.* #3—*Summer Rental.*

901. **HARRISON—WARNER—482-8550.** #1—*National Lampoon's European Vacation.* #2—Thru Aug. 15: *Fright Night.*

902. **JERSEY CITY—HUDSON PLAZA—433-1100.** #1—*National Lampoon's European Vacation.* #2—*E.T., the Extra-Terrestrial; Sesame Street Presents: Follow That Bird.*

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MOVIES

903. JERSEY CITY—LOEWS—653-4600. #1—*Weird Science.* #2—*Summer Rental.* #3—*Back to the Future.*

904. JERSEY CITY—STATE—653-5200. #1—*Fright Night.* #2—*Pee-wee's Big Adventure.* #3—Thru Aug. 15: *Day of the Dead.* Beg. Aug. 16: *The Return of the Living Dead.* #4—Thru Aug. 15: *My Science Project.* Beg. Aug. 16: *Volunteers.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Weird Science.* #2—*Fright Night.* #3—*Summer Rental.* #4—*National Lampoon's European Vacation.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Cocoon.* #2—*Pee-wee's Big Adventure.* #3—*Rambo: First Blood Part II.* #4—*My Science Project.* #5—*Back to the Future.* #6—*Mad Max Beyond Thunderdome; Sesame Street Presents: Follow That Bird.*

907. UNION CITY—CINEMA—865-5600. #1—Thru Aug. 15: *Rambo: First Blood Part II; Missing in Action 2.* #2—Thru Aug. 15: *E.T., the Extra-Terrestrial.*

908. UNION CITY—SUMMIT—865-4120. Thru Aug. 15: *E.T., the Extra-Terrestrial; Gotcha!* Beg. Aug. 16: *The Goonies; Police Academy.*

909. WEST NEW YORK—MAYFAIR—865-2010. Thru Aug. 15: *E.T., the Extra-Terrestrial; Gotcha!* Beg. Aug. 16: *The Goonies; Vision Quest.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Bride.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru Aug. 15: *The Emerald Forest.* #2—*Summer Rental.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Black Cauldron.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Fright Night; The Karate Kid.*

914. IRVINGTON—CASTLE—372-9324. #1—*Fright Night; The Karate Kid.* #2—Thru Aug. 15: *Pale Rider; Police Academy.* Beg. Aug. 16: *The Return of the Living Dead; First Blood.*

915. LIVINGSTON—COLONY—992-0800. *Pee-wee's Big Adventure.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. Thru Aug. 15: *St. Elmo's Fire.* Beg. Aug. 16: *The Bride.*

917. MILLBURN—RKO—376-0800. #1—Thru Aug. 15: *Prizzi's Honor.* Beg. Aug. 16: *Year of the Dragon.* #2—*Back to the Future.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Back to the Future.* #2—Thru Aug. 15: *E.T., the Extra-Terrestrial.* Beg. Aug. 16: *Year of the Dragon.* #3—*The Gods Must Be Crazy.*

919. MONTCLAIR—WELLMONT—783-9500. #1—Thru Aug. 15: *Real Genius.* Beg. Aug. 16: *The Return of the Living Dead.* #2—*Rambo: First Blood Part II.* #3—*National Lampoon's European Vacation.*

920. NUTLEY—FRANKLIN—667-1777. #1—*My Science Project.* #2—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *Year of the Dragon.* #3—*Real Genius; Sesame Street Presents: Follow That Bird.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*My Science Project.* #2—Thru Aug. 15: *Prizzi's Honor.* Beg. Aug. 16: *Volunteers.* #3—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Bride.*

922. VERONA—VERONA—239-0880. *Fright Night.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Summer Rental.* #2—*National Lampoon's European Vacation.* #3—*Cocoon.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Aug. 15: *E.T., the Extra-Terrestrial.*

931. CRANFORD—RKO—276-9120. #1—Thru Aug. 15: *Prizzi's Honor.* Beg. Aug. 16: *Year of the Dragon.* #2—*Back to the Future.*

932. ELIZABETH—ELMORA—352-3483. *Rambo: First Blood Part II; E.T., the Extra-Terrestrial.*

933. LINDEN—TWIN—925-9787. #1—*Back to the Future.* #2—Thru Aug. 15: *Real Genius.* Beg. Aug. 16: *The Return of the Living Dead.* #3—*Sesame Street Presents: Follow That Bird.*

934. ROSELLE PARK—PARK—245-0358. *Fright Night.*

935. SUMMIT—STRAND—273-3900. Thru Aug. 15: *Cocoon.* Beg. Aug. 16 (tent.): *Volunteers.*

936. UNION—FIVE POINTS—964-3466. #1—*Pee-wee's Big Adventure.* #2—*National Lampoon's European Vacation.*

937. UNION—LOST PICTURE SHOW—964-4497. *The Gods Must Be Crazy.*

938. UNION—RKO—686-4373. #1—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Bride.* #2—*Summer Rental.*

939. WESTFIELD—RIALTO—232-1288. #1—*Cocoon.* #2—*Fright Night.* #3—Thru Aug. 15: *Real Genius; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *Volunteers.*

940. WESTFIELD—TWIN—654-4720. #1—*National Lampoon's European Vacation.* #2—Thru Aug. 15: *My Science Project.* Beg. Aug. 16: *The Return of the Living Dead.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Back to the Future.*

951. CLOSTER—CLOSTER—768-8800. *Summer Rental.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*My Science Project.* #2—*Real Genius.* #3—*Back to the Future.* #4—*National Lampoon's European Vacation.*

953. EMERSON—TOWN—261-1000. *Real Genius.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to the Future.* #2—*Fright Night.*

955. FAIRVIEW—TWIN—941-2424. #1—*Summer Rental.* #2—*Weird Science.*

956. FORT LEE—LINWOOD—944-6900. #1—*Pee-wee's Big Adventure.* #2—*Fright Night.*

957. FORT LEE—SHARON—224-0202. Thru Aug. 15: *St. Elmo's Fire.* Beg. Aug. 16: *The Bride.*

958. OAKLAND—TWIN—337-4478. #1—*Pee-wee's Big Adventure.* #2—Thru Aug. 15: *Fright Night.* Beg. Aug. 16: *The Bride.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Aug. 15: *E.T., the Extra-Terrestrial.* Beg. Aug. 16: *The Goonies.* #2—Thru Aug. 15: *Rambo: First Blood Part II.* Beg. Aug. 16: *St. Elmo's Fire.*

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

961. PARAMUS—DRIVE-IN—368-1440. Thru Aug. 15: *Pale Rider; The Road Warrior.*

962. PARAMUS—RKO BERGEN MALL—845-4449. Thru Aug. 15: *Fright Night.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—Thru Aug. 15: *National Lampoon's European Vacation.* Beg. Aug. 16: *The Return of the Living Dead.* #2—Thru Aug. 15: *Sesame Street Presents: Follow That Bird; The Emerald Forest.* Beg. Aug. 16: *Volunteers.* #3—Thru Aug. 15: *Rambo: First Blood Part II.* Beg. Aug. 16: *The Bride.* #4—*Summer Rental.* #5—*Weird Science.* #6—*Silverado.* #7—*Pee-wee's Big Adventure.* #8—*The Gods Must Be Crazy.* #9—*Real Genius.* #10—*Cocoon.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*My Science Project.* #2—Thru Aug. 15: *E.T., the Extra-Terrestrial.* Beg. Aug. 16: *Year of the Dragon.* #3—*The Black Cauldron.*

965. RAMSEY—CINEMA—825-2090. Thru Aug. 15: *Real Genius; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *Year of the Dragon.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Program unavailable.

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Real Genius.* #2—*Summer Rental.* #3—*Cocoon.* #4—Thru Aug. 15: *Weird Science.* Beg. Aug. 16: *The Bride.*

969. RIDGEWOOD—ROSEBUD—670-9183. Aug. 12–15: *The 39 Steps* (1935). Aug. 16–18: *Bye Bye Birdie.* Aug. 19–22: *Roman Holiday.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*My Science Project.* #2—Thru Aug. 15: *Pale Rider; Sesame Street Presents: Follow That Bird.* Beg. Aug. 16: *E.T., the Extra-Terrestrial.*

971. TEANECK—MOVIE CITY—836-3334. #1—Thru Aug. 15: *Fright Night.* #2—Thru Aug. 15: *Prizzi's Honor.* #3—Program unavailable.

972. TENAFLY—BERGEN—567-0004. *Cocoon.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Back to the Future.*

974. WESTWOOD—PASCACK—664-3200. *Pee-wee's Big Adventure.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York*'s critic.

ALMONDS AND RAISINS: THE HISTORY OF THE YIDDISH CINEMA—(1 hr. 30 min., '84) The actors, directors, and producers of the Yiddish cinema (the 300-plus films made in Yiddish between 1927 and 1940 for an audience of American Jews) recount its history. Dir. Russ Karel. 4

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adapted his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy.* We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 81

AMERICAN FLYERS—(1 hr. 54 min., '85) The Coors International Bicycle Classic—the most challenging and prestigious cycling competition in the U.S.—is the setting for this story of two brothers. With Kevin Costner, David Grant, Rae Dawn Chong, Alexandra Paul, and Janice Rule. Written by Steve Tesich. Dir. John Badham. PG-13. 61

ANIMALS ARE BEAUTIFUL PEOPLE—(1 hr. 32 min., '74) A documentary—previously unreleased in New York—by Jamie Uys, director of *The Gods Must Be Crazy,* exploring unusual and amusing aspects of animal behavior in southern Africa's deserts, the land of the Bushmen. G. 47

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on the kind of gimmicky idea that would have caused Rod Serling to mash his vowels in ecstasy. But the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling who laughs at his own ineptitude; his mom, Lea Thompson, a frozen bourgeoise in 1985, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him.* Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. The movie's conclusion is wonderfully satisfying. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. 25, 33, 62, 85, 100, 103, 111, 114, 201, 203, 206, 213, 219, 220, 302, 304, 305, 307, 310, 316, 318, 329, 330, 406, 510, 516, 519, 527, 529, 536, 538, 544, 546, 602, 609, 611, 612, 615, 620, 622, 626, 632, 639, 640, 643, 644, 646, 700, 705, 710, 712, 713, 717, 723, 754, 762, 765, 800, 804, 805, 807, 819, 900, 903, 906, 917, 918, 931, 933, 950, 952, 954, 960, 973

THE BLACK CAULDRON—(1 hr. 20 min., '85) The new animated feature from Walt Disney Pictures—the first shot in 70mm since *Sleeping Beauty* in 1959—is a fantasy-adventure based on *The Chronicles of Prydain,* a series of five books by Lloyd Alexander. With the voices of John Byner, Eda Reiss Merin, Adele Malis-Morey, Phil Fondacaro, and John Hurt. Dir. Ted Berman and Richard Rich. PG. 42, 541, 544, 603, 609, 612, 613, 722, 753, 912, 964

THE BRIDE—(1 hr. 59 min., '85) A new story based on the characters of Mary Shelley's gothic classic, *Frankenstein, or the Modern Prometheus:* Baron Frankenstein brings to life a beautiful woman as a bride for his wretched creature, but falls in love with her himself. With Sting, Jennifer Beals, Clancy Brown, David Rappaport, Anthony Higgins, Geraldine Page, Quentin Crisp, and Veruschka. Screenplay by Lloyd Fonvielle. Dir. Franc Roddam. PG-13. 20, 36, 54, 106, 112, 204, 208, 217, 220, 300, 302, 307, 315, 316, 318, 507, 512, 517, 527, 533, 540, 601, 610, 612, 622, 626, 628, 632, 706, 710, 762, 803, 808, 810, 900, 910, 916, 921, 938, 957, 958, 963, 968

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero, the Tony Randall-Gene Wilder figure, is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. As he glares at Richard, his rage softening to pity, his chin juts out angrily while his eyes turn milky and confused—a lion unaccountably seized with tenderness for a water buffalo. (Aug. 12, 1985) 84

THE COCA-COLA KID—(1 hr. 34 min., '85) Dusan Makavejev, the director of this comedy about bottling Coke in Australia, may be the last man alive to believe in sex as a revolutionary force. Alas! By the time the stars, Eric Roberts and Greta Scacchi, finally make it (in feathers), we have long lost interest. Written by Frank Moorhouse, based on his books, *The Americans, Baby* and *The Electrical Experience.* (Aug. 5, 1985) 13

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials landed in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, elderly inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their wives and girlfriends (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. And, though it's impossible not to enjoy the actors' scooting around, one may wince for them—by turning them into kids, Howard inadvertantly emphasizes their age more than he has to. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie,* and some of the visual motifs are borrowed too. At his best, Ron Howard gives a humorously matter-of-fact tone to fantasy; he has his own way of looking at things—so why borrow Spielberg's? With Steve Guttenberg as a young boat captain, Brian Dennehy and Tahnee Welch as polite aliens, and Jack Gilford as an old grouch who doesn't want to be reinvigorated. Written by Tom Benedek from an unpublished novel by David Saperstein. (June 24, 1985) PG-13. 22, 32, 49, 85, 104, 114, 204, 209, 217, 302, 304, 307, 315, 328, 507, 510, 513, 521, 541, 543, 545, 600, 610, 613, 616, 618, 623, 700, 707, 713, 723, 755, 760, 801, 817, 820, 900, 906, 923, 935, 939, 963, 968, 972

DANCE WITH A STRANGER—(1 hr. 42 min., '85) Reviewed in this issue. R. 51

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 4, 617, 812

DIM SUM: A LITTLE BIT OF HEART—(1 hr. 28 min., '85) In English and Cantonese, English subtitles. A comic view of Chinese-American family life: A mother and daughter (played by real-life mother and daughter Kim and Laureen Chew) are at odds over marriage. Screenplay by Terrel Seltzer. Dir. Wayne Wang. PG. 81

★ **THE EMERALD FOREST**—(1 hr. 55 min., '85) A little boy, the son of an American engineer (Powers Boothe) building a dam in the Amazon, wanders into the jungle and is kidnapped by a primitive tribe in green paint—the "invisible people." Ten years later, after many forays, the engineer meets his son again. The boy, now a strong and lithe teenager (Charley Boorman), has been adopted by the tribe's chief, the amiable shaman Wanadi (Rui Polonah), and doesn't want to return to civilization. Written by Rospo Pallenberg and directed by the talented John Boorman, the movie is a mix of standard narrative (a little bit of *Tarzan,* a little bit of *The Searchers*...) and anthropological seriousness. Boorman actually makes us care about the rituals of this tribe, whose very existence is threatened by encroaching civilization and also by a neighboring tribe of savage cannibals. The engineer, of course, gets pulled into helping the tribe defend itself, and the movie works towards an action climax. Boorman, who has a weakness for metaphysical speculation, here wraps the fancy ideas into a forward-moving, melodramatic plot. The movie is exciting, imaginative, and sensuously beautiful. (July 22, 1985) R. 30, 56, 82, 311, 326, 911, 963

14'S GOOD, 18'S BETTER—(47 min., '80) and **GREETINGS FROM WOLLONGONG**—(43 min., '81) Two Australian films, directed by women, about working-class youths. Gillian Armstrong's *14's Good, 18's Better* is a documentary chronicling the lives of eighteen-year-old parents; Mary Callaghan's *Greetings From Wollongong* is a drama about the lives of unemployed teenagers. 1

FRIGHT NIGHT—(1 hr. 46 min., '85) A teenager discovers his next-door neighbor is a vampire. With Chris Sarandon, William Ragsdale, Amanda Bearse, Stephen Geoffreys, and Roddy McDowall. Written and directed by Tom Holland. R. 5, 39, 52, 67, 87, 89, 106, 111, 112, 114, 200, 204, 206, 208, 217, 220, 221, 300, 306, 309, 313, 316, 320, 324, 328, 329, 401, 500, 507, 515, 521, 524, 527, 530, 535, 544, 546, 600, 605, 609, 611, 615, 616, 621, 626, 633, 639, 703, 707, 708, 710, 713, 722, 724, 754, 756, 803, 811, 814, 818, 901, 904, 905, 913, 914, 920, 922, 934, 939, 954, 956, 958, 962, 971

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written

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and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63, 207, 304, 311, 506, 522, 536, 708, 718, 761, 801, 808, 918, 937, 963

THE GOONIES—(1 hr. 54 min., '85) A group of squabbling kids (ranging in age from twelve to about sixteen) go on a hunt for buried treasure in a small Oregon coast town. Noisy and repetitive, this Steven Spielberg production (he wrote the story, Chris Columbus the screenplay, and Richard Donner directed) is hell to sit through. The Rube Goldberg machines that control gates, drawbridges, and cavern doors are witty; the Ma Barker–type gang that the kids run into have memorably grotesque faces; and one of the jabbering peewees—a Jewish fatty named Chunk who can smell pizza at a hundred paces and who recites "*Baruch atoh Adonai . . .*" when he gets into trouble—is consistently funny. But the rest of the kids deliver their lines with mashed potatoes in their mouths, and for most of the picture we're trapped in a Spielbergian tunnel. Papier-mâché boulders fall down, pits with upraised stakes at the bottom suddenly open up, and skeletons shake their bones at us. With luck, Spielberg will come above ground and stay there; the Temple of Doom has become the dullest theater of the summer season. (June 17, 1985) PG. 32, 216, 303, 322, 504, 518, 523, 528, 606, 629, 630, 641, 719, 909, 959

★ **THE HOME AND THE WORLD**—(2 hr. 10 min., '84) In Bengali, Eng. subtitles. Satyajit Ray's new movie starts slowly, with long, languorous conversations, but it builds to a shattering climax. In Bengal in the early part of the century, a liberal landowner (Victor Banerjee) induces his wife (Swatilekha Chatterjee) to come out of purdah and embrace modern ways. He introduces her to an old friend, a political radical (Soumitra Chatterjee) who mesmerizes the wife and begins an affair with her. The movie can be enjoyed as both a perverse love triangle and as a definitive portrait of an important modern type—the political agitator who seduces and charms and arouses without much thought for the effect he's having on people. Based on a novel by the Nobel laureate Rabindranath Tagore. (July 22, 1985) 13

INSIGNIFICANCE—(1 hr. 45 min., '85) Nothing is what it seems when four American icons confront each other in a hotel room one night in New York in 1953. With Gary Busey as The Ballplayer, Tony Curtis as The Senator, Michael Emil as The Professor, and Theresa Russell as The Actress. Screenplay by Terry Johnson, based on his play. Dir. Nicolas Roeg. R. 50

KEY EXCHANGE—(1 hr. 35 min., '85) A romantic comedy about two hip New Yorkers—he a mystery writer, she a television producer—who reach the point in their relationship where the exchange of keys to their respective apartments becomes an issue. With Brooke Adams, Ben Masters, Daniel Stern, Tony Roberts, Danny Aiello, and Mayor Ed Koch. Screenplay by Kevin Scott and Paul Kurta, based on the Off Broadway play by Kevin Wade. Dir. Barnet Kellman. R. 21, 45, 85

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt wears his hair long and dyed an orangy blond; at night, preparing to entertain, he puts on a touch of lipstick and a dressing gown. He's feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he re-creates the movies that Molina tells (in particular a Nazi-era German feature), they just look tacky. We no longer understand, as we did in the book, listening to Molina's voice, how he could see them as a vehicle for his own romantic idealism. With Sonia Braga as the star of the movies within the movie, looking uncomfortable in deluxe gowns. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. 56

MAD MAX BEYOND THUNDERDOME—(1 hr. 46 min., '85) Mel Gibson returns as Max, the hero of the Australian action series (*Mad Max, The Road Warrior*) set in the sinister future and featuring grotesque villains and spectacular chases. Co-starring Tina Turner. Written by Terry Hayes and George Miller. Dir. Miller and George Ogilvie. PG-13. 12, 36, 61, 85, 300, 541, 544, 906

MY SCIENCE PROJECT—(1 hr. 35 min., '85) The adventures of a high-school student who raids a U.S. Air Force supply dump while trying to put together a science project and discovers a remnant from a UFO. With John Stockwell, Danielle von Zerneck, Fisher Stevens, Raphael Sbarge, and Dennis Hopper. Written and directed by Jonathan Betuel. PG. 6, 34, 41, 44, 68, 84, 89, 100, 102, 113, 114, 202, 208, 214, 306, 309, 316, 319, 402, 516, 517, 520, 524, 527, 544, 601, 609, 612, 613, 626, 628, 631, 710, 714, 721, 724, 764, 802, 806, 808, 821, 904, 906, 920, 921, 940, 952, 964, 970

NATIONAL LAMPOON'S EUROPEAN VACATION—(1 hr. 35 min., '85) Clark Griswald and family, of *National Lampoon's Vacation* fame, are off on a new comic adventure. With Chevy Chase, Beverly D'Angelo, Dana Hill, Jason Lively, Victor Lanoux, and Eric Idle. Screenplay by John Hughes and Robert Klane. Dir. Amy Heckerling. PG-13. 7, 32, 53, 68, 88, 106, 111, 112, 114, 201, 204, 206, 209, 217, 300, 302, 307, 315, 317, 319, 405, 506, 509, 511, 516, 526, 534, 539, 544, 546, 600, 609, 612, 613, 619, 622, 626, 628, 633, 640, 702, 707, 710, 712, 713, 720, 754, 802, 809, 815, 818, 819, 901, 902, 905, 919, 923, 936, 940, 952, 963

★ **PALE RIDER**—(1 hr. 53 min., '85) Stiff, a little slow, heavily indebted to George Stevens's *Shane,* yet still admirable. In California soon after the gold rush, a small community of prospectors struggles to pan a few grains of gold from the mountain streams. Meanwhile, a ruthless big mining operation tries to put them out of business, and the miners, who are weak and without resources, are just about licked when a girl's prayer is answered and a nameless "preacher" descends from the mountains to protect them. Enter Clint Eastwood, who acts with his usual half-serious, half-mocking sense of his own flintlike authority. The script, written by Michael Butler and Dennis Shryack, may be simple, but at least it's coherent and gripping. As director, Eastwood achieves a harshly authentic look; cinematographer Bruce Surtees uses natural light for the indoor scenes, most of which are darker than a burned stewpot. Featuring Michael Moriarty in a mysteriously calm and forceful performance, Christopher Penn as a mean young buck, and Carrie Snodgress as a hardy woman who falls for Eastwood. (July 29, 1985) R. 20, 32, 53, 65, 322, 326, 518, 523, 544, 611, 914, 961, 970

PEE-WEE'S BIG ADVENTURE—(1 hr. 36 min., '85) Comedian Pee-wee Herman sets out on a desperate search for his most prized possession—his bicycle. With Elizabeth Daily, Mark Holton, Diane Salinger, and Judd Omen. Written by Phil Hartman, Paul Reubens, and Michael Varhol. Dir. Tim Burton. PG. 23, 30, 64, 85, 106, 113, 114, 201, 204, 206, 214, 220, 300, 301, 308, 315, 320, 324, 403, 405, 507, 511, 513, 527, 539, 542, 544, 546, 604, 609, 612, 626, 631, 635, 642, 647, 707, 710, 720, 723, 725, 756, 758, 803, 814, 819, 904, 906, 915, 936, 956, 958, 963, 974

PERIL—(1 hr. 40 min., '85) In French, Eng. subtitles. Michel Deville muffs the kind of upper-bourgeois thriller that Claude Chabrol would have done to a turn fifteen years ago. A handsome young guitar teacher (Christophe Malavoy), who functions as the passive instrument of everyone else's designs, gets involved, as they say, in a web of intrigue. Despite a variety of curiously lewd divertissements, the movie is almost completely silly. Deville is literal-minded yet opaque, suggestive yet crude, and his attempts at erotic chic are mainly a joke. With Nicole Garcia as a scheming adulteress. You can tell she's up to no good, because she keeps fondling herself. (Aug. 12, 1985) R. 81

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. In their first big scene, Turner and Nicholson turn face to face, and as they drink each other in with their eyes, we register the kidded romantic cliché of immediate infatuation, but also enjoy the rare spectacle of two people talking to each other at length on the screen. Many other scenes have a similar dizzying effect of mixed seriousness and play. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, is teasing his role. Hickey exudes intellectual enjoyment of evil, pleasure in criminality for its own sake. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. A man of feeling, Charley turns out to be the ultimate victim of the Prizzi's "honor." Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. 12, 37, 55, 82, 219, 304, 529, 530, 531, 533, 547, 607, 716, 722, 813, 816, 917, 921, 931, 971

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. The mosquitoes, chiggers, and leeches may not be feasting on him, but the director, George P. Cosmatos, certainly is. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: In imitation of the Japanese who obligingly ran straight into Robert Taylor's line of fire in *Bataan,* the Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Not to be confused with the original *First Blood,* which was beautifully directed by Ted Kotcheff. (June 3, 1985) R. 35, 60, 100, 111, 113, 114, 214, 216, 311, 313, 500, 510, 519, 527, 533, 543, 609, 616, 631, 722, 906, 907, 919, 932, 959, 963

REAL GENIUS—(1 hr. 45 min., '85) Reviewed in this issue. PG. 20, 24, 36, 60, 88, 102, 112, 114, 201, 202, 206, 207, 217, 304, 306, 309, 316, 320, 400, 403, 501, 510, 516, 519, 521, 524, 527, 543, 609, 613, 619, 634, 702, 705, 710, 714, 724, 754, 763, 803, 810, 815, 818, 919, 920, 933, 939, 952, 953, 963, 965, 968

THE RETURN OF THE LIVING DEAD—(1 hr. 31 min., '85) Encounters with zombies hungry for living flesh, played for laughs. With Clu Gulager, James Karen, and Don Calfa. Screenplay by the director, Dan O'Bannon. R. 3, 13, 35, 53, 88, 100, 102, 106, 113, 114, 206, 215, 221, 300, 304, 306, 309, 316, 318, 401, 500, 507, 515, 521, 527, 530, 533, 536, 544, 546, 603, 608, 609, 612, 613, 626, 631, 639, 703, 707, 712, 724, 751, 803, 810, 814, 904, 914, 919, 933, 940, 963

ST. ELMO'S FIRE—(1 hr. 50 min., '85) It isn't even drama, it's gossip. Seven college graduates—close friends—hang out together the year after school in the Georgetown section of Washington. Not only do they have love affairs, they have quarrels, snits, *problems.* If it had jokes, this thing might be a stalking horse for a sitcom. But it doesn't have jokes, and it feels like something designed to be analyzed on the phone by twelve-year-olds. *St. Elmo's Fire* is so depressing a portent of Hollywood's teen sycophancy because it not only devotes itself to narcissistic kids, it accepts their view of the world without any real criticism. With the exception of Ally Sheedy, the allegedly "hot" young cast pretty much disgraces itself. Starring the inexcusably pompous Judd Nelson, husky-voiced Demi Moore, sheepish Andrew McCarthy, drably honest Mare Winningham, petty, slack Rob Lowe, and as a "romantic" who pursues a beautiful doctor, Emilio Estevez, who comes off as a close equivalent to John Hinckley. (July 15, 1985) R. 46, 54, 88, 309, 504, 515, 521, 528, 531, 532, 536, 547, 609, 627, 629, 630, 641, 645, 715, 719, 725, 808, 813, 916, 957, 959

SESAME STREET PRESENTS: FOLLOW THAT BIRD—(1 hr. 28 min., '85) A musical comedy starring the cast and characters of *Sesame Street,* the long-running children's series on public television. With Jim Henson's Muppets, performed by Caroll Spinney, Henson, and Frank Oz. Also starring Sandra Bernhard, John Candy, Chevy Chase, and Waylon Jennings. Written by Tony Geiss and Judy Freudberg. Dir. Ken Kwapis. G. 37, 53, 65, 85, 100, 104, 106, 111, 112, 114, 208, 209, 215, 217, 220, 304, 306, 313, 316, 319, 404, 510, 519, 544, 601, 609, 611, 612, 626, 631, 703, 710, 714, 722, 724, 754, 810, 900, 902, 906, 920, 933, 939, 963, 965, 970

THE SHOOTING PARTY—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. For instance, several people appear to know that the war is coming and offer deluded philosophical explanations of what it will mean; we're meant to understand that these aristocrats, good for nothing but shooting, will be leading not a chivalric confrontation but a mass slaughter. Et cetera. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to breaking out of genteel cliché. James Mason is also admirable, and has a great moment with John Gielgud, who plays an old campaigner who fights against hunting as sport. Everything stops as the two great actors suavely support and challenge each other. One wants the scene to go on forever, but it quickly ends, and *The Shooting Party* continues on its self-satisfied way. With Dorothy Tutin, Judi Bowker, Gordon Jackson, and Edward Fox. (June 10, 1985) 13

SILVERADO—(2 hr. 13 min., '85) Fitfully entertaining but pointless Western from the master of pastiche, Lawrence Kasdan. There are innumerable scenes of men riding across the plains; there are wagon trains, a slick gambler, a hardy frontier woman, two saloons, and a gallant female saloon keeper (Linda Hunt). There aren't any Indians, but there's a snotty English ruffian (John Cleese), and a dog who is never seen but is still a major character. Kasdan includes every kind of violent encounter, but most of this violence means nothing at all, and at the end, when all the bodies have been used up, the wicked people die and the good ones recover and go off to California. The big shoot-outs don't sum up anything, they aren't organic to anything, they just keep the bodies falling. Yet Kasdan's increasing skill with actors is something to admire. Kevin Kline wears a Gabby Hayes beard, and he squints; his diffident manner—the caution of an intelligent man who has been pushed around and now wants peace—seems to draw the other actors toward him. His scenes have an unusual intimacy. With Scott Glenn as a stoic gunman, Kevin Costner as a young hellion, and Brian Dennehy as a viciously corrupt marshal. Screenplay by Kasdan and his brother, Mark. (July 29, 1985) PG-13. 20, 43, 54, 104, 106, 217, 302, 310, 315, 507, 516, 527, 540, 544, 601, 610, 612, 618, 637, 645, 706, 722, 810, 816, 963

SUMMER RENTAL—(1 hr. 28 min., '85) John Candy stars in this comedy about an air-traffic controller who leases a beach house in Florida for a summer with his family and gets none of the peace and quiet he had hoped for. With Richard Crenna, Karen Austin, and Rip Torn. Screenplay by Jeremy Stevens and Mark Reisman. Dir. Carl Reiner. PG. 25, 33, 66, 85, 103, 108, 114, 201, 203, 206, 213, 308, 314, 317, 318, 330, 401, 511, 517, 519, 525, 527, 535, 544, 602, 605, 609, 612, 619, 634, 643, 644, 646, 701, 705, 710, 714, 716, 717, 723, 751, 755, 759, 801, 817, 900, 903, 905, 911, 923, 938, 951, 955, 963, 968

VOLUNTEERS—(1 hr. 46 min., '85) A comedy, set in 1962, about a young leisure-class hedonist fleeing a gambling debt who joins the idealistic volunteers of the Peace Corps and gets sent to Thailand. With Tom Hanks, John Candy, Rita Wilson, and Tim Thomerson. Screenplay by Ken Levine and David Isaacs. Dir. Nicholas Meyer. R. 39, 60, 65, 87, 88, 101, 106, 200, 204, 214, 300, 302, 313, 317, 400, 403, 510, 513, 521, 527, 541, 600, 605, 613, 633, 702, 703, 707, 708, 722, 803, 815, 904, 921, 935, 939, 963

WEIRD SCIENCE—(1 hr. 31 min., '85) Reviewed in this issue. PG-13. 25, 31, 62, 85, 88, 108, 114, 200, 203, 208, 214, 220, 221, 304, 305, 306, 308, 316, 318, 400, 404, 512, 513, 516, 517, 519, 527, 544, 602, 608, 609, 612, 619, 622, 626, 632, 635, 639, 643, 644, 702, 705, 708,

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WETHERBY—(1 hr. 37 min., '85) Gloom and silent suffering, repressed emotion and sudden aggression, a cut throat and a bloody suicide—playwright David Hare, making his debut in movies as both writer and director, has chosen the cold gray style of British anguish. In the Yorkshire countryside, a melancholy young man (Tim McInnerny) invites himself to a dinner party given by a local schoolteacher (Vanessa Redgrave). The next day he returns and calmly blows his head off. *Wetherby* is a philosophical mystery story in which the investigation of the young man's act, moving out from the teacher's party to her past and to her relations with her friends, finally asks the question of why *any* of the characters should not commit suicide. The movie, though intelligent, is almost comically morose, and features the kind of rudely insinuating pauses and silences that have become a staple of the British highbrow theater. It's like Pinter without the malicious jokes. Redgrave, however, is a noble monument, and some of the smaller roles are acidly written and very well played. An exasperating movie, with a style so peculiarly uncinematic that some people will doubtless find it highly original. (July 29, 1985) R. 80

YEAR OF THE DRAGON—(2 hr. 10 min., '85) A decorated New York cop tries to bring a violent Chinatown crime syndicate to justice. With Mickey Rourke, John Lone, and Ariane. Screenplay by Oliver Stone and Michael Cimino, based on the novel by Robert Daley. Dir. Cimino. R. 25, 33, 66, 85, 88, 103, 201, 206, 214, 220, 308, 404, 510, 529, 539, 540, 612, 619, 639, 643, 646, 700, 710, 716, 720, 722, 754, 760, 801, 817, 818, 917, 918, 920, 931, 964, 965

Revivals

ANNIE HALL—(1 hr. 33 min., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. 11

BARBAROSA—(1 hr. 30 min., '82) Willie Nelson is the legendary scoundrel Barbarosa, and Gary Busey is a runaway farm boy: two men locked in fratricidal combat against families they love. Wandering through the mountains and mesas on the Texas-Mexico border, they make an unlikely but fascinating pair. Australian director Fred Schepisi has created a wonderfully funny and beautiful tall tale; it has absurdities that can't be excused, but also an epic grandeur that never loses its wit and edge. With Gilbert Roland. 38

THE BIG SLEEP (1946)—(1 hr. 54 min.) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Watch, especially, for Elisha Cook Jr. as the prototypical punk. Dir. Howard Hawks. 83

BRONCO BILLY—(1 hr. 59 min., '80) Clint Eastwood in a gentle and self-parodying mood. He plays Bronco Billy, the head of a traveling Wild West show, a solemn fellow who believes in heroism and gallantry in an unheroic and ungallant age. Sondra Locke is the snooty, sharp-nosed New York socialite who winds up traveling with the show. Billy teaches her manners in bed—the only moment of vainglory in the movie. It's likable enough, but slow and boring, as if it were made for dull twelve-year-olds. Dir. Eastwood. 38

CASABLANCA—(1 hr. 42 min., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's*, but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? 83

DEMON POND—(2 hr. 3 min., '82) In Japanese, Eng. subtitles. A humorous, eccentric, and lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The special effects are refreshingly lyrical and painterly for audiences overdosed on Hollywood-style fantasy. Dir. Masahiro Shinoda. 86

E.T., THE EXTRA-TERRESTRIAL—(1 hr. 54 min., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind on Earth, a smallish, green-brown extraterrestrial (E.T., for short) takes refuge in the bedroom of a ten-year-old boy in the California suburbs. In the last three-quarters of an hour Spielberg holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. With Henry Thomas as the boy, and Drew Barrymore as his gravely beautiful little sister. 32, 66, 88, 215, 301, 322, 326, 518, 519, 523, 540, 544, 604, 611, 641, 709, 725, 757, 805, 807, 902, 907, 908, 909, 918, 930, 932, 959, 964, 970

HAIR—(2 hr. 1 min., '79) Milos Forman has turned the sixties Broadway musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. 38

M—(1 hr. 30 min., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. 8

MADE FOR EACH OTHER (1971)—(1 hr. 47 min.) Renée Taylor and Joseph Bologna star in a comedy (which they wrote) about two misfits who meet at an encounter group and fall in love. With Paul Sorvino. Dir. Robert B. Bean. 13

THE MAN WHO KNEW TOO MUCH (1934)—(1 hr. 34 min.) Alfred Hitchcock's first great commercial success concerns a couple whose daughter is kidnapped by a gang of political assassins. It's still exciting today. With Peter Lorre and Leslie Banks. 8

MODERN TIMES—(1 hr. 29 min., '36) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. Chaplin directed, wrote the script, and composed the music. 48

THE PETRIFIED FOREST—(1 hr. 23 min., '36) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard, and the lonely, starry-eyed Bette Davis, among others, hostage at a desert gas station. Bogart had created the role in Robert E. Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. 83

PUMPING IRON—(1 hr. 25 min., '77) Lively, entertaining documentary about the muscle-mad bodybuilding set who compete for Mr. Universe and Mr. Olympia titles. Depending on your predilection, it is either a chance to marvel at the body beautiful or the biggest freak show in town. With Arnold Schwarzenegger in the role that made him a celebrity, Louis Ferrigno, and Mike Katz. Dir. George Butler and Robert Fiore. 46

ROMAN HOLIDAY—(1 hr. 48 min., '53) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the Eternal City. Dir. William Wyler. 969

THE STORY OF ADELE H.—(1 hr. 37 min., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. 11

THE 39 STEPS (1935)—(1 hr. 21 min.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's novel. A witty, wry, romantic, exquisitely-paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. 969

THRONE OF BLOOD—(1 hr. 50 min., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. 11

THE WILD BUNCH—(2 hr. 23 min., '69) One of Sam Peckinpah's best: brutal, sentimental, violent, woman-hating, macho, absurd—and despite all those things a technically accomplished Western with moments of intense feeling. William Holden is fine as the leader of a gang of old-style outlaws becoming obsolete in the America of 1913, and there is an unusually strong supporting cast headed by Robert Ryan. 38

YOJIMBO—(1 hr. 50 min., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in nineteenth-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 11

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Now Playing

ARMS AND THE MAN—John Malkovich (who also directs), Raul Julia, and Glenne Headly star in a revival of George Bernard Shaw's 1894 comedy. Featured in the cast are Louis Zorich, Dimitra Arliss, George Morfogen, Guy Paul, and Caitlin Clarke. Tuesday thru Friday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m. All ticket prices are $30 except on Saturday at 8 p.m. which are $33. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

AS IS—William M. Hoffman's excellent and touching play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Monday thru Saturday at 8 p.m., $25–$35; Wednesday and Saturday at 2 p.m., $20–$30. **Lyceum Theatre,** 149 West 45th Street (239-6200). 90 min. All major credit cards. **IRLS**

BIG RIVER—*The Adventures of Huckleberry Finn,* the Tony Awards–winning musical play based on Mark Twain's novel, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Seth Allen, William Youmans, Susan Browning, Karla De Vito, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, John Short, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tuesday thru Thursday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., $32–$40; Friday and Saturday at 8 p.m., $36–$45; Wednesday at 2 p.m., $27–$35. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr., 35 min. All major credit cards.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Matt Mulhern, Mark Nelson, Penelope Ann Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Bill Sadler and Barry Miller are standouts! Monday thru Saturday at 8 p.m., Saturday at 2 p.m., $20–$37.50; Wednesday at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52 Street (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. Featured in the cast are Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Olivia Laurel Mates, Wendy Gazelle, and Brian Drillinger. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tuesday thru Friday at 8 p.m., Saturday at 2 and 8 p.m., Sunday at 3 p.m., $25–$35; Wednesday at 2 p.m., $20–$30. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Monday thru Friday at 8 p.m., Saturday at 2 and 8 p.m., $37.50–$47.50; Wednesday at 2 p.m., $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original charming lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Monday thru Friday at 8 p.m., Saturday at 2 and 8 p.m., $30–$45; Wednesday at 2 p.m., $25–$40. **Winter Garden Theater,** 1634 Broadway and 50th Street (239-6200). 2 hr., 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood & Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's thin score. Tuesday thru Friday at 8 p.m., Wednesday at 2 p.m., Saturday at 2 and 8 p.m., Sunday at 3 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr., 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Ron Liebman, Austin Pendleton, and Tony Roberts are all real pros who can keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Monday thru Friday at 8 p.m., Wednesday at 2 p.m., Saturday at 2 and 8 p.m.; $29.50. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr., 10 min. All major credit cards.

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams are the present stars in this long-lasting musical based on the novel by Bradford Ropes which was made into the 1933 hugely successful film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book by Michael Stewart and Mark Bramble; music by Harry Warren; lyrics by Al Dubin. Monday thru Saturday at 8 p.m., Saturday at 2 p.m; $27.50–$45; Wednesday at 2 p.m., $20–$35. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy (which originally had two men in the starring roles) about two friends who share an apartment; directed by Gene Saks. Featured in the cast are Mary Louise Wilson, Lewis J. Stadlen, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper, and Jenny O'Hara. Tuesday thru Friday at 8 p.m., $27.50–$37.50; Saturday at 2 and 8 p.m., Sunday at 3 p.m., $25–$35; Wed. at 2 p.m.; $20–$30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. All major credit cards. **IRLS**

OH! CALCUTTA!—A long-running erotic musical comedy/satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Monday thru Friday at 8 p.m., Saturday at 7 and 9:30 p.m., Sunday at 7 p.m., Wednesday at 2 p.m.; $30–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr., 10 min. All major credit cards. ● ●

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp. Featured in the cast are Mary D'Arcy, Faye Grant, and Peter Slutsker. Monday thru Friday at 8 p.m., $37.50–$45; Wednesday at 2 p.m; Saturday at 2 and 8 p.m.;$27.50–$35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr., 20 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Maryann Plunkett star in the Pulitzer Prize–winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Monday thru Friday at 8 p.m.; Saturday at 2 and 8 p.m., Wednesday at 2 p.m.; $35–$45;. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr., 30 min. All major credit cards. ● **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; directed by Vivian Matalon. Featured in the cast are Eugene Fleming, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, and Martine Allard. The story deals with show-business tradition passed down to a talented ten-year-old [illegible] (Glover); and there are winning performances from all. Tuesday thru Friday at 8 p.m., Saturday at 2 and 8 p.m., Sunday at 3 p.m., $30–$45; Wednesday at 2 p.m., $25–$40. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hr., 40 min. All major credit cards. ● **IRLS**

CLOSED

Off Broadway

ABOUT ANNE—Salome Jens's enactment of twenty-one Anne Sexton poems. Wednesday and Thursday at 8 p.m., Friday and Saturday at 7 and 9 p.m., Sunday at 3 p.m., $12–$14. **Women's Interart Theatre,** 549 West 52nd Street (246-1050).

CURSE OF THE STARVING CLASS—Kathy Bates, Eddie Jones, Bradley Whitford, Karen Tull, James Gleason, Jude Ciccolella, Stephen Bradbury, Dan Brady in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Monday thru Friday at 8 p.m., Saturday at 2 and 8 p.m., Wednesday at 2 p.m.; $20–$24. **Promenade Theater,** 76th Street and Broadway (580-1313).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tuesday thru Friday at 8 p.m., Saturday at 2 and 8 p.m.; Wednesday at 2 p.m., Sunday at 3 p.m.; $20–$30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE FANTASTICKS—A musical fable in its 26th year which in its time has spawned countless talents. Tuesday through Friday at 8 p.m., Saturday at 7 and 10 p.m., Sunday at 3 and 7:30 p.m.; $20–$24. **Sullivan Street Theatre,** 181 Sullivan Street (674-3838). ● ●

FOOL FOR LOVE—A man and a woman battle for power in a motel in Sam Shepard's play. Featured in the cast are Suzanna Hay, Justin Deas, Stephen Mendillo, and Page Johnson. Tuesday thru Friday at 8 p.m., Thursday at 3 and 8 p.m., Saturday at 7:30 and 10 p.m., Sunday at 8 p.m.; $22.50–$24.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

THE FOREIGNER—Anthony Heald stars in Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tuesday thru Friday at 8 p.m., Sunday at 3 and 7 p.m., Saturday at 7 and 10 p.m.; $21–$24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

HANNAH SENESH—Play by David Schecter focusing on the life of the Hungarian-Jewish Freedom Fighter who was captured by the Germans and executed at the age of 22; featuring Lori Wilner. Tuesday thru Saturday at 8 p.m., Wednesday at 2:30 p.m., Sunday at 2:30 and 5:30 p.m. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's new comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tuesday thru Friday at 8 p.m. Wednesday and Saturday at 2 p.m., Sunday at 3 p.m., Saturday at 8 p.m.; $26.50–$30. **American Place Theatre,** 111 West 46th Street (869-4731).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their careers; directed by Gerald Gutierrez. Tuesday thru Friday at 8 p.m., Saturday at 7 and 10 p.m., and Sunday at 3 and 7 p.m. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). ● **IRLS**

THEATER

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and very funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Featured in the cast are Eydie Alyson, Andrew Hill Newman, Fyvush Finkel, Tena Wilson, Suzzanne Douglas, and Louise Robinson. Tuesday thru Friday at 8 p.m., Saturday at 7 and 10 p.m., Sunday at 3 and 7:30 p.m.; $27.50–$35. **Orpheum Theater**, 126 Second Avenue at East Eighth Street (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy are the stars in this long-run gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a young woman in the church choir who dreams of becoming a pop singer. Thursday at 8 p.m. (all seats for this performance are $10); Friday at 8 p.m., Saturday at 11 a.m., 2, 5 and 8 p.m.; Sunday at 2 and 5 p.m.; $15–$20. **Heckscher Theater**, 1230 Fifth Avenue at 104th Street (534-2804). ● ●

MAYOR—Lenny Wolpe has the title role in a musical comedy based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse and book by Warren Leight; directed by Jeffrey Moss. Tuesday thru Friday at 8 p.m., Saturday at 7 and 10 p.m., Sunday at 3 and 7 p.m.; $22–$27.50. **Top of the Gate Theatre**, 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. With Joel Grey, D. W. Moffett, David Allen Brooks, Michael Santoro, Philip Richard Allen, Concetta Tomei, William DeAcutis, Robert Dorfman, and Lawrence Lott. Tuesday thru Sunday at 8 p.m., Saturday and Sunday at 3 p.m.; $18 and $20; thru September 1. **Public/Anspacher Theatre**, 425 Lafayette Street (598-7150).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinese. Featured in the cast are Kevin Anderson, Terry Kinney, and John Mahoney; and there is no better ensemble acting anywhere. Tuesday thru Friday at 8 p.m., Saturday at 7 and 10 p.m., Sunday at 3 p.m., Wednesday at 2 p.m.; $14–$24. **Westside Arts Theater Upstairs**, 407 West 43rd Street (541-8394).

PENN AND TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tuesday thru Friday at 8 p.m., Saturday at 7 and 10 p.m.; matinees Wednesday at 2 p.m. and Sunday at 3 p.m.; $17.50–$22.50. **Westside Arts Theatre**, 407 West 43rd Street (541-8394).

SPRINGTIME FOR HENRY—Tovah Feldshuh, Peter Evans, Jodi Thelen, and George N. Martin are the stars in a revival of Benn W. Levy's 1931 comedy about a young ne'er-do-well who is completely infatuated with his puritanical secretary; directed by Tony Tanner. Tuesday thru Saturday at 8 p.m., matinees Wednesday, Saturday, and Sunday at 2 p.m.; $18–$24. **Roundabout Theatre**, 100 East 17th Street (420-1883).

VAMPIRE LESBIANS OF SODOM—Charles Busch's horror play, with curtain raiser *Sleeping Beauty or Coma*; directed by Kenneth Elliott. Featured in the cast are Andy Halliday, Arnie Kolodner, and Meghan Robinson. Tuesday thru Thursday at 8 p.m., Friday and Saturday at 8 p.m., Sunday at 3 and 7 p.m.; $17.50–$20. **Provincetown Theatre**, 133 Macdougal Street (777-2571).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Political revue by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman. Featured in the cast are Missy Baldino, Jane Brucker, Robert Resnick, Steve Mulch, and Hugh Panaro. Tuesday thru Friday at 8 p.m., Saturday at 7 and 10 p.m., Sunday at 3 and 7 p.m.; $10–$15. **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

Theater Companies

AMERICAN THEATER EXCHANGE—*In the Belly of the Beast*, presented by the Mark Taper Forum, adapted by Adrian Hall and Robert Woodruff from Jack Abbott's prison letters to Norman Mailer, and from transcripts from Abbott's trial for the murder of Richard Adan after his release from jail. Featured in the cast are William Allen Young, Andy Wood, and Andrew Robinson. Monday thru Friday at 8 p.m., Saturday at 5 and 9 p.m., Wednesday at 2 p.m.; $20; through August 31. **Joyce Theatre**, 175 Eighth Avenue (242-0800)

CHICAGO CITY LIMITS—*Choice Cuts*, favorites from the past and some new topics by this improvisational company. Wednesday and Thursday at 8:30, Friday and Saturday at 8:30 and 11 p.m.; $10–$12.50. **Chicago City Limits Theater**, 351 East 74th Street (772-8707).

DOUBLE IMAGE REPERTORY—John Patrick Shanley's *Savage in Limbo*, directed by Mark Linn-Baker, is set in a Bronx bar on a hot night. George F. Walker's *Filthy Rich*, directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory Tuesday thru Saturday at 8 p.m., Wednesday and Sunday at 3 p.m.; 9/16-11/24. Phone for specifics. **Double Image Repertory Theater**, 304 West 47th Street (245-2489).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues; frequent changes in material. Friday and Saturday at 8:30 and 10:30 p.m.; $10. **First Amendment Comedy Theatre**, 2 Bond Street (473-1472).

JEWISH REPERTORY THEATRE—*Pearls*, a musical with book, music, and lyrics by Nathan Gross, starring Metropolitan Opera mezzo-soprano Rosalind Elias, directed by Ran Avni, tells of a remarkable mother, her son, and his future bride. Featured in the cast are Stan Rubin, Richard Frisch, Grace Roberts, Gloria Hodes, Daniel Neiden, and Judy Kuhn. Tuesday thru Thursday at 8 p.m., Saturday at 8:30 p.m., Sunday at 2 and 7 p.m.; $14–$17; thru 8/29. **Jewish Repertory Theatre**, 344 East 14th Street (279-4200).

MERIDIAN GAY THEATRE—A revival of *If This Isn't Love!*, written by Sidney Morris, tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Eric Gutierres and Mitch Starr are the stars. Friday and Sunday at 8 p.m., Saturday at 7 and 10 p.m.; $10. **Shandol Theatre**, 137 West 22nd Street (279-4200).

NEGRO ENSEMBLE COMPANY—Trevor Rhone's comedy about domestic turmoil and political troubles in Jamaica, directed by Clinton Turner Davis, has reopened for an extended run through Labor Day. Sullivan Walker and Hazel J. Medina have the starring roles. Tuesday thru Friday at 8 p.m., Saturday at 3 and 8:30 p.m., Sunday at 2:30 and 7 p.m.; $12–$17. The Negro Ensemble Company at **Theatre Four**, 424 West 55th Street (246-8545).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion*, a homage to the best, most popular composers of the 19th and 20th centuries; *Cafe con Leche*, Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado*, Jose Ignacio Cabrujas's comedy. Thru August. $10 for plays and $15 for musicals. Spanish language programs. Call theater for details. **Gramercy Arts**, 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—The return engagement of Charles Ludlam's hysterically funny *The Mystery of Irma Vep*, a penny-dreadful, starring Ludlam himself and Everett Quinton, and plays Friday, Saturday, and Sunday at 8 p.m. during August and September; $20. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—David Adamson, Sonja Lanzener, and David Carlyon in *Taming of the Shrew*, directed by Maureen Clarke, music by Frank Lindquist. The company tours parks throughout the boroughs thru 8/18, most performances are at 6 p.m. Call 877-5810 for daily performance information. Free.

SHAKESPEARE FESTIVAL IN THE PARK—A musical by Rupert Holmes, based on Charles Dickens's unfinished work, *The Mystery of Edwin Drood*; directed by Wilford Leach. Featured in the fantastic cast are Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, Jerome Dempsey, Howard McGillin, and Larry Shue. Tuesday thru Sunday. at 8 p.m., thru 9/1. **Delacorte Theater**, enter at 81st Street and Central Park West or Fifth Avenue and 79th Street (598-7150). Free tickets are distributed, one per person, from 6:15 p.m. on day of performance.

SHELTER WEST REPERTORY—Steven Schwab's play about life in the Mississippi Delta, 8/26 and 24 at 8 p.m., 8/18 and 25 at 3 p.m.; plus a double bill: Brian Richard Mori's *Memories*, about a chance encounter between two people, and Steven Schwab's *Vampire Dreams*, about a couple's shared fantasies, 8/15, 17, 22, and 23 at 8 p.m.; $5. Twenty-four actors are featured. **Shelter West Repertory Theatre 22**, 54 West 22nd Street (673-6341).

13TH STREET THEATER—Israel Horovitz's *Line*, in repertory with Steven Bellwood's *Dark Horses* and Alan Magill's *A Neurotic's Guide to Manhattan*. Thru October; $6. Call theater for specific dates and times. **13th Street Repertory Theater**, 50 West 13th Street (675-6677).

WEST SIDE REPERTORY—A revival of George Bernard Shaw's *Candida*, a romantic comedy revolving about an eternal triangle; directed by Andres Castro. Friday thru Sunday at 8 p.m., Sunday at 3 p.m.; $7; thru September 1. **West Side Repertory Theatre**, 252 West 81st Street (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANNUNCIATION—A production based on the short story by Meridel Le Sueur, adapted and directed by Denise Lanctot, starring Judy Dexter Rye. Play tells of one woman who fought against poverty, a marriage, and a stigma that threatened to deprive her of her right to bear a child. August 14 and 15 at 8 p.m.; $6. **Limbo Theater**, 647 East Ninth Street (228-3000).

ATTACK OF THE KILLER REVIEW—N. S. Leibowitz's and George Feltenstein's topical review, directed by Denny Shearer, deals with various aspects of city life, from relationships to yuppies. Thursday and Friday at 8 p.m., Saturday at 7 and 10 p.m.; $6; thru 8/31. A True Ensemble Theatre production at the **National Shakespeare Theatre**, 591 Broadway (734-8751).

GOODNIGHT MS. CALABASH WHEREVER YOU ARE—Beck Lee's play, examining the seamier side of corporate America, tells of a disruptive black cleaning woman and a somnambulant chairman of the board. Featured in the cast are Paulene Meyers, Hewitt Brooks, and Stephanie Menuez. Wednesday thru Saturday at 8 p.m.; August 15 thru September 7; $8. **Newfoundland Theatre**, 6 West Eighteenth Street (279-4200).

HEDDA GABLER-Laura Neal stars in the title role of Henrik Ibsen's 1890 study of a neurotic woman who tries to manipulate and control the destinies of other people; directed by Neal Weaver. Featured in the cast are Jerry Holst, Kurt Schlesinger, Lindsay Frost, Roni Genfan Brown, Herbert DuVal, and Kathleen Darcy. Wednesday thru Saturday at 8 p.m., Sunday at 3 p.m.; $8; thru September 1. **Meat and Potatoes Theatre**, 306 West 38th Street (564-3293).

LAST OF THE REALLY GREAT REALLY GREAT RADIO JAZZ SHOWS—John Thomas Cooper's play about a disc jockey's last broadcast to his few remaining fans. And the curtin raiser, John Thomas Cooper's *Sermonette* is a monologue about a minister with a bible in one hand and a gun in the other. Featured in the cast are Diane Gallagher, John T. Cooper, and Rich Samuelson (who also directed both). August 16, 17, and 23, and September 6 and 7 at 8 p.m.; $5. **Atlantic Gallery Theatre**, 164 Mercer Street (585-1408).

THE LAST FAMILY DRIVE—And other stories: Three one-acters by Ted Greenberg and David Yazbeck: *See What Happens* concerns the wages of filial sin; *The Jupiter Twins* is a tragicomedy; and *Family Drive* is about a family desperately lost on a drive from Providence to a Woonsocket barbecue. The theme of all is *Family and Frustration*. Thru August 17 at 8 p.m. **Vortex Theater**, 164 Eleventh Avenue (206-1764).

MURDER AT THE VICARAGE—Adapted by Mole Charles and Barbara Toy from Agatha Christie's novel, and directed by John Raymond. Thursday thru Saturday at 8 p.m., Saturday and Sunday at 3 p.m.; $8; 8/23 thru 9/22. **Apple Corps Theatre**, 336 West 20th Street (929-2955).

TALES OF TINSELTOWN—A movieland musical by Michael Colby and Paul Katz; directed by Rick Lombardo. Mon. thru Fri. at 8 p.m.; $8; thru August 31. **Musical Theatre Works**, 133 Second Avenue (246-5877).

THE TIP OF THE ICEBERG—Nomi Rubel has written and directed a drama about relationships between two modern women and their companions. Featured in the cast are Donna Elliott, Nancy Lawson, Gaston Penel, and David N. Bentoff. Monday thru Wednesday at 8 p.m.; $8; August 19 thru 28. **Shandol Theatre**, 137 West 22nd Street (874-6297 or 722-7067).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30–4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Please phone galleries for summer hours.

SOLOS

Madison Avenue and Vicinity

MARC CHAGALL—Drawings and graphics from 1922–1984, thru 8/30. Sindin, 1035 Madison (288-7902).

MICHAEL HEIZER—Paintings, sculpture, drawings and photographs, thru 9/14. Fourcade, 36 E. 75th (535-3980).

ALEXANDER RUTSCH—Sculpture, paintings and graphics by a Yugoslavian artist, thru 8/17. Austrian Institute, 11 E. 52nd (759-5165).

EGON SCHIELE—Seventeen paintings, thru 8/31. Sabarsky, 987 Madison (628-6281).

ALBERT STRAUSMAN—Wood-and-metal sculptures that resemble clocks, thru 9/7. Marymount Manhattan College, 221 E. 71st (472-3800).

PAUL WEINGARTEN—Paintings, thru 8/23. Salander-O'Reilly, 22 E. 80th (879-6606).

57th Street Area

OLIVER JOHNSON—Paintings, pastels, and drawings of cats, thru 9/15. Felicie, 141 E. 56th (752-7567).

East Village

SYDNEY BLUM—An installation of canvas and earth entitled, "Mirrored Mortality," thru 8/25. Avenue B, 167 Ave. B (473-4600).

WALT CHRISTOPHER STICKNEY—An installation entitled "Celling," for which the gallery walls will be lined with chain-link fence laced with barbed wire, thru 8/22. Vox Populi, 511 E. 6th (477-2279).

SoHo and TriBeCa

JASPER JOHNS—"The Screenprints"—an exhibition of all of his work in the silkscreen medium, thru 8/24. Lorence-Monk, 568 Broadway (431-3555).

WILLIAM W. RADAWEC—Three large figurative paintings, thru 9/2. Windows on White, 62 White.

NIEVES SAAH—Expressionistic paintings, thru 8/31. 22 Wooster (431-6445).

Other

ALEXANDER ARCHIPENKO—Drawings, reliefs, constructions and polychrome reliefs, 8/22-10/27. Bard College, Annandale-on-Hudson, N.Y. (914-758-6822).

ILYA BOLOTOWSKY—Biomorphic paintings from the '30s, including the reconstruction of his WPA Williamsburg Mural, thru 9/15. Fine Arts Center, SUNY, Stony Brook, N.Y. (516-246-6846).

RAFAEL COLON MORALES—Paintings that reflect this artist's Caribbean heritage, thru 9/3. Otto Rene Castillo Center, 7 E. 20th (505-0170).

ROBERT QUIJADA—Painted and textured constructions, thru 9/30. St. Peter's Church, 54th and Lexington (935-2200).

NANCY SCOTT—White relief sculptures made of paper, thru 9/23. St. Peter's Church, 619 Lexington (935-2200).

GROUP SHOWS

Madison Avenue and Vicinity

ARADER—23 E. 74th (628-3668). Drawings, watercolors and prints by artists who traveled through the American West in the 1830's, including Bodmer, Catlin, Miller; thru 8/31.

CHILDS—956 Madison (772-6606). Watercolors and other works on paper celebrating the summer, by Lewis, Luce, Meissner, Simon, Woodbury; thru 9/7.

DAVIS & LANGDALE—746 Madison (861-2811). Works on paper by 19th- and 20th-century British and American artists, including Anderson, Haseltine, Herder, Lear, Prendergast; thru 8/30.

EINSTEIN—1018 Madison (628-8782). Recent work by gallery artists, including Cornell, Faden, Pekarsky, Sleigh, others; thru 8/23.

GRAHAM MODERN—1014 Madison (535-5767). Paintings and sculpture by gallery artists; thru 8/23.

KREN—22 E. 65th (861-9933). Drawings by Horn, Peglau, Taylor; prints by Chamberlain, de Maria, Haacke, Lewitt, Marden, Twombly, others; thru 8/31.

MATHES—851 Madison (249-3600). Paintings and works on paper by Anthony, Bower, Mazur, Roseman, others; thru 8/31.

MARBELLA—28 E. 72nd (288-7809). Paintings of nature from the 19th and early 20th centuries, by Bierstadt, Cropsey, Hallowell, Marsh, Sloan, others; thru 10/5.

MCCARRON—1014 Madison (772-1181). Prints and drawings by Old Masters; thru 9/2.

SACHS—980 Madison (734-7795). Prints and works on paper by gallery artists and others; thru 8/16.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Rothko, Smith, others; thru 8/30.

SPANIERMAN—50 E. 78th (879-7085). Paintings about summer, by Bierstadt, Chase, Hassam, Metcalf, Sharp, Williamson, others; thru 9/30.

WENDER—3 E. 80th (734-3460). Modern and contemporary Chinese paintings; thru 9/2.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). Classic prints by Beal, Clarke, Cornell, Diebenkorn, Grooms, Jacquette, others; thru 8/23.

DEUTSCH—20 W. 57th (765-4722). American 20th-century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; works by Aptekar, Daniel, Kelley, Mayer, Schultz; thru 9/30.

FISCHBACH—24 W. 57th (759-2345). Paintings by gallery artists; thru 8/31.

GOODMAN—24 W. 57th (977-7160). Works by Prina, Stahl, Williams; thru 8/16.

HEESY—50 W. 57th (245-1420). Works by gallery artists, including Brown, Cohen, Heizer, Mazur, Stayton, others; thru 8/30.

KENNEDY—40 W. 57th (541-9600). "The Legacy of Napoleon"—etchings, lithographs and engravings from that period, thru 8/30.

MERRIN—724 Fifth (757-2884). "The Cat in Pre-Columbian Art," thru 8/30.

PACE—32 E. 57th (421-3292). Paintings by Close, Dine, Dubuffet, Jensen, Picasso, Schnabel; sculpture by Calder, Flanagan, Nevelson, Samaras, Steinberg; thru 8/31.

PROTETCH—37 W. 57th (838-7436). Architectural drawings by Ambasz, Bofill, Ferri, Graves, Hejduk, Krier, Mack, Rudolph, Vinciarelli; thru 8/30.

ROSENBERG—20 W. 57th (757-2700). Paintings, drawings, sculpture, prints and tapestries by Calder, Chagall, Dali, Marini, Matta, Miro, others; thru 9/14.

ST. ETIENNE—24 W. 57th (245-6734). European and American landscapes by Corinth, Gerstl, van Gogh, Klimt, Mihaesco, Moses, others; thru 9/13.

WASHBURN—42 E. 57th (753-0546). "The Park Avenue Cubists"—paintings by Frelinghuysen, Gallatin, Morris, Shaw, others; thru 8/31.

WUNDERLICH—41 E. 57th (838-2555). Paintings and bronzes of the American West by Bierstadt, Borein, Farny, Moran, Remington, Russell, Seltzer, Sharp; thru 9/7.

East Village

CAPP—223 E. 10th (982-4444). Works with women as the theme, by Benish, Chariot, Goertz, Perkins, Piperno, others; thru 8/25.

M-13—440 E. 9th (505-9016). Works by artists born under the astrological sign Leo, including Byron, Chalfin, Davis, Hewitt, Prol, others; thru 8/18.

NOW—430 E. 9th (674-3211). "Micro Wave"—works by Anthony, Buggiani, Keever, Sharp, Wall, others; thru 9/1.

13TH HOUR—530 E. 13th (475-1350). Works "in color," by Gottesfeld, Huang, McDonald, Popescu, Werner, others; thru 8/25.

TRIBAL ARTS—84 E. 10th (982-4556). "African Masks: Mediators Between Two Worlds," thru 8/30.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Works by gallery artists, including Canright, Clough, Santlofer, Solomon, Zucker, others; thru 8/31.

BAUM—109 Hudson (219-9854). "Independent Visions"—works by Lower, Mindich, Schwartz, Siboney, Smith, Vasquez; thru 8/31.

HOFFMAN—429 W. Broadway (966-6676). Works by gallery artists, including Brady, Buchwald, Eddy, Ferrer, Nicastri, Sullivan, others; thru 9/5.

JACK—138 Prince (966-4235). Paintings, sculpture, works on paper by Coignard, Fortune, Lage, McCormick, Pleet, Villa, others; thru 8/31.

JACOB K. JAVITS FEDERAL BUILDING—26 Federal Plaza. Fifth Annual Caribbean-American Art Exhibition; thru 8/30.

KNOWLTON—153 Mercer (431-8808). Works by Bramson, Embry, Gilliam, Pindell, Piccillo, others; thru 8/23.

LITTLEJOHN-SMITH—133 Greene (420-6090). Paintings by Davilla, Guerra, Palacios; thru 8/20.

NEO PERSONA—51 Hudson (406-9835). Works by Bates, Coyer, Cutler, Kladis, others; thru 8/30.

NICHOLS—83 Grand (226-1243). Prints by Cady, Clark, De Woody, Himmelfarb, Richmond, others; thru 8/31.

PIETRASANTA—81 Franklin (219-3128). Painting and sculpture by Florsheim, Kretschmer, Nettles, Saito; thru 8/16.

SEGAL—568 Broadway (431-0010). Paintings of the American West, by Audubon, Bodmer, Catlin, Miller; thru 9/16.

Other

ARSENAL—Central Park at Fifth Ave. & 64th St. (360-8173). Paintings by Haitian artists, including Auguste, Casimir, Normil, Valcin, others; thru 8/15.

FEDERAL HALL—26 Wall. Works by artists in the U.S. Coast Guard; thru 9/6.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). "Designed, But Not Realized," with works by Flanagan, Mauren, Mitchell, Pindell; thru 10/12; mixed-media works by artists of the Henry Street Settlement, including Burton, Caldwell, Gutierrez, Shatz, others; thru 9/7.

TOWER—45 W. 18th (620-0505). Recent works by Anthony, Bloom, Lerner, Scorselo, Wright; thru 8/16.

WAVE HILL—675 W. 252nd, Bronx (549-3200). "The Lotus are Blooming"—contemporary Chinese paintings; thru 9/18.

Photography

TOM BRAZIL—Photographs of the Dance Theater Workshop's 1984/85 season, thru 9/9. Bessie Schonberg Theater, 219 W. 19th (691-6500).

TEDDY EISENBERG—Underwater photographs, thru 9/10. Gordin, 4 Morton (242-6209).

SANDI FELLMAN—20" x 24" Polaroid photographs showing compositions of materials, flowers and female figures, thru 8/23. Witkin, 415 W. Broadway (925-5510).

FRENCH CULTURAL SERVICES— 972 Fifth (570-4400). "Fresson Photographs: A Unity of Vision"—works by Batho, Faucon, Fresson, Horvat, Plossu, Stewart, others; thru 8/31.

I.C.P.—1130 Fifth (860-1777). Pioneers of Soviet Photography: 1917-1941; Soviet Photography of World War II: 1941-1945; thru 9/8.

SUSAN LEONARD—Underwater photographs of fish, invertebrates, wrecks, and reefs, thru 9/2. Burgundy, 467 Amsterdam (787-8300).

LIGHT—724 Fifth (582-6552). Photographs, works on paper and sculpture by Blell, Crile, Gibson, Groover, Hewitt, Malanga, Samaras, others; thru 9/20.

MILLER—38 E. 57th (319-1800). Recent photographic self-portraits by Berg, Friedlander, Kertesz, Samaras, Sherman, others; thru 8/30.

MUNICIPAL ART SOCIETY—457 Madison (935-3960). Photographs from the Bettman Archives that illustrate the tradition of celebration, entertainment and vitality in the Times Square area; 8/14-9/11.

OVERSEAS PRESS CLUB—52 E. 41st (679-9650). Four decades of photographs by Harvey Fondiller, taken on assignment in Alaska, Mexico, Surinam; thru 8/30.

PACE/MACGILL—11 E. 57th (759-7999). "Swimmers"—photographs by Cartier-Bresson, Dahl-Wolf, Erwitt, Frank, Meyerowitz, Stieglitz, others; thru 8/31.

STOREFRONT FOR ART AND ARCHITECTURE—51 Prince (431-5795). Photographs of the poor and homeless; thru 8/31.

WOLF—30 W. 57th (586-8432). 19th- and 20th-century photographs about life in the summer, by Bartholomew, Devine, Sternfeld, Weston, others; thru 8/23.

Performance

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). 8/14 at 6:30: Colin Lee, Nancy Owens, Jessica Hagedorn, Butch Morris; 8/18 at 6:30: Claudia Fitch, Lenora Champagne, Glen Velez. Sneakers and blankets are advised. $6.

MUSEUM OF MODERN ART SCULPTURE GARDEN—11 W. 53rd (708-9400). 8/16 at 8: Clown Bob Berky presents a made-for-the-garden work with special guests (most likely David Van Tieghem and Jules Feiffer--to be confirmed). Free.

P.S. 122—150 First Ave. (477-5288). 8/15-18 at 9: Eric Bogosian in "Drinking in America." $6.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.–Sat. 10–5. $1.50, seniors and children 75 ¢. Architectural Ceramics: Eight Concepts; thru 8/24.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Mountain of the Mist; thru 9/2 . . . Moving a Museum: The Rothschild Collection of Birds; thru Aug. . . Collector's Choice: Sea Shells of Nathan L. Halpern; thru Summer...The Art of Cameroon; thru 10/15.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Japanese Ghosts and Demons: Art of the Supernatural; thru 9/1 . . .Tibet: Images from the Remote Himalayas—photographs by Sara Jacobson; thru 9/1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . Emerging Expressions: The Artist and the Computer; thru 9/22 . . . The Bronx: A Celebration; thru '86 . . . Miriam Cruz: Painting Constructions; thru 9/5 . . . Cari Rosmarin: Recent Works; thru 9/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Pyramid: A Wall Drawing by Sol Lewitt; thru 9/2 . . . Park Slope Artists; thru 9/9 . . . Mingei: Japanese Folk Art from the Brooklyn Museum Collection; thru 9/30.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2:50, seniors and students $1:50. Sets, Series and Ensembles in African Art; thru 10/20.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Wine: Celebration and Ceremony; thru 10/13 . . . Rare Illustrated Design Books; thru 10/6 . . . Chicago Furniture: Art, Craft and Industry, 1833–1983; thru 8/25 . . . Carnegie Libraries: Sesquicentennial Celebration; thru 9/1.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. The Era of the Pet; thru 8/31.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. A city landmark, period rooms, Washingtonia, etc...A Pageant of American Independence: The Watercolors and Drawings of Harry A. Ogden; thru 8/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Modern Masters . . . Painterly Visions: 1940–1984: From the Guggenheim Museum Collection; thru 9/3...Collection Gallery: Recent Acquisitions; thru 9/15.

THE HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-4963-4550). Wed.–Fri. 10–5:30, Thurs. til 9, Sat.–Sun. noon–7. Domestic Rituals: Photography of Mary Frey; thru 10/21...Calder Creatures Great and Small; thru 9/15...Judith Huf; thru 9/1...Marcia Dalby: Sculpture; thru 9/22 . . .Wish You Were Here: Postcards from the Collection; thru 10/13.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8. Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . The Jewish Patrons of Venice—Part I; thru 9/29 . . . Recent Acquisitions: Contemporary American Art; thru 9/3 . . .Personal Visions: The Batkin Collection of Israeli Art; The Furman Collection of Jewish Ceremonial Art; The Schulman Collection of 20th-Century American Art.; thru 10/6 . . . The Holocaust by George Segal with Photographs by Ira Nowinski; 8/18–9/22.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2:25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . .Man and the Horse; thru 9/1 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1 . . . Revivals and Explorations: Decorative Arts in England and France, 1850–1900; thru 9/8 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Taino Art of the Dominican Republic; thru 10/13 . . . The Engravings of Giorgio Ghisi (1520–1582); thru 10/3 . . . Selection Two in the new Esther Annenberg Simon Gallery, thru 9/2. . .Karl Bodmer's America: Watercolors and Drawings; thru 10/6...American Stoneware: Selections from the Collection of Arthur and Esther Goldberg; thru 9/8...Marie Zimmermann: Art and Craft in Metal; thru 9/8...The 'Iron-Wire' Line: The Art of Chinese Figure Painting; thru 12/29. The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Puerto Rican Abstract Artist Tony Bechara: Five-Year Retrospective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Southern Folk Art; thru 8/25.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .Lady from Anadarko; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Discovery: Rare Honeymooners; thru 9/26 . . .Highlights from the Collection: Music and Comedy; thru 9/26.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). New West Wing . . . Kurt Schwitters; thru 10/1 . . . Ricardo Bofill and Leon Krier: Architecture, Urbanism, and History; thru 9/3 . . . New Work on Paper 3; thru 9/3.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Fine Figure of a Woman; thru 9/15 . . . Broadway's Best: Tony Award Designs 1973–1983; thru 9/15 . . . Collecting New York; thru 9/8.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free . . . American Artists Abroad: The European Experience in the 19th Century; thru 9/2.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections from the Permanent Collection . . . Luis Melendez: Spanish Still Life Painter of the 18th Century; thru 9/1 . . .The Figure in 20th-Century American Art: Selections From The Metropolitan Museum of Art; thru 9/1.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Centuries of Childhood in New York; thru 8/25 . . . Audubon's Birds of North America: The Original Watercolors; thru 9/14 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . Chicago and New York: Architectural Interactions; thru 10/26 . . . Metropolis in Mourning: Ulysses S. Grant, 1822–1855; thru 9/1.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 12/31 . . . New York by George Forss; thru 8/31 . . . New World Voyages; thru 8/20. Lincoln Center. Made in America: Modern Dance Then and Now; thru 9/14.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.,Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested. Paintings by Marilyn Perlman; thru 8/18 . . .Ponce de Leon: In Search of the Fountain of Youth—paintings by Joe Zucker; thru 9/22 . . . Material Pleasures: Furniture for a Postmodern Age; thru 10/20 . . . The Wool Print: Architect-Designed Fabrics for Chairs; thru 10/20.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1; children 50¢. The Fine Art of Collection I; thru 10/6 . . .Recent Acquisitions and Notables from the Permanent Collection; thru 10/6.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1, students and seniors 50¢. Ukrainian Folk Costumes. . . To Preserve a Heritage: The Story of the Ukranian Immigration in the United States . . . Pysanky—Ukrainian Easter Eggs; thru 9/2.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Drawing Acquisitions: 1981–1985; thru 9/22 . . . Figures from the 1950s; thru 8/25 . . . Michael Heizer Dragged Mass Geometric; thru 9/1. Whitney Museum at Philip Morris, 42nd at Park (878-2550). Art for the Masses 1911–1917, A Radical Magazine and Its Graphics; thru 10/3.

Auctions

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/10. East, 219 E. 67th St. (570-4141). Next sale 9/4.

DOYLE—175 E. 87th St. (427-2730). 8/14 at 10: Furniture and Decorations - End of Summer Sale. On view from 8/10.

PHILLIPS—406 E. 79th St., (570-4830). Next sale 9/14.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next sale 9/10.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, August 14

MOSTLY MOZART—Festival Orchestra, Jorge Mester conductor; pianist Emanuel Ax, violinist Nadja Salerno-Sonnenberg. Mozart program: Four Interludes from *King Thamos;* Piano Concerto No. 17, K. 453; Violin Concerto No. 5, K. 219; Symphony No. 38, "Prague." Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Ax and Salerno-Sonnenberg.

JACKLYN SCHNEIDER, soprano, with pianist Michael Fardink. Songs by Weber, Mahler, Schubert, Wolf, Lehar, others. Rutgers Presbyterian Church, 236 W. 73rd St., at 8. $7.

ERICA KIESEWETTER, violinist/**JONATHAN SPITZ,** cellist/**CAMERON GRANT,** pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LINCOLN CENTER OUT-OF-DOORS—Gibaro de Puerto Rico: Compania Folklorica Puertorriquena; dance and song. Damrosch Park at 8:15. Free. See also Dance, below, and Other Events, page 113.

ANNE POLLACK QUARTET—Jazz. Bryant Park, Sixth Ave. and 40th-42nd Sts., at noon. Free.

DWIGHT HOWARD—World Trade Center fountain plaza at 12:15. Free.

TOOTS THIELEMANS, jazz guitarist and harmonica player. McGraw-Hill Park, west of Sixth Ave., between 49th and 50th Sts., at 5. Free.

DUO VIRTUOSI—Violinist Stan Kurtis, pianist Ann Zalkind. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

KATSUKO ESAKI, with a string quartet. CUNY mall, 42nd St. west of Fifth Ave., at 12:15. Free.

DICK FRANK—Country-western music. George Washington Bridge Bus Station, 178th St. and Broadway, at 4:30. Free.

QUEENS SYMPHONY ORCHESTRA ENSEMBLE—MacDonald Park, Queens Blvd. near Yellowstone Blvd., Forest Hills, at 1. Rain site: Forest Hills Jewish Center. Free.

BALALAIKA SYMPHONY ORCHESTRA, Alexander Kutin conductor. Seaside Park Bandshell, Ocean Pkwy. and Seabreeze Ave., Brighton Beach, Brooklyn, at 7. Free.

WALDO PARK BRASS PLAYERS—Bach to Joplin. Burr and Westchester Aves., Bronx, at 7:30. Free.

BRONX-PARK MUSIC—Max Goldberg at Bronx Park East and Waring Ave. Richard Piti at Loreto Park. Peggy Lawrence at Henry Hudson Memorial Park. Ray Rapetti at Co-op City, Section 1. Charange Cale at Children's Park. All at 7:30; all free.

SEUFFERT BAND, George F. Seuffert, conductor. Beach 116 St., Rockaway Park, Queens, at 7. Free.

Thursday, August 15

MOSTLY MOZART—Mozart's opera *Mitridate, re di Ponto,* K. 87. Gerard Schwarz conducts a concert performance, with Arleen Auger, Margaret Chalker, Jane Thorngren, Diane Curry, Rockwell Blake, David Britton, and F. Murray Abraham as narrator. Avery Fisher Hall at 8. $8, $13.

SQUEEZE/THE TRUTH—Music on the Pier, Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. $12.50; $11 in advance.

EAST END CHAMBER PLAYERS, with flutist Andrew Bolotowsky, guitarist Robert Shaughnessy, violist Christopher Shaughnessy. Music of Rossini, Granados, Faure, Suppe, J. Strauss, R.Shaughnessy. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

INFLATED TEAR—Jazz band. Castle Clinton, Battery Park, at 2:30. Free.

ALEXIS STELL, flutist. Olympic Tower, Fifth Ave. at 51st St., at 5:30. Free.

ELWOOD BUNN—Country-western music. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

DAVE BERGER—Big-band music. City Hall steps, Park Row–Broadway, at noon. Free.

ANSONIA TRIO—Music of Brahms, Mozart, Beethoven, for violin, cello, and piano. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

SATO MOUGHALIAN, flutist/**EMILY HONIG,** violinist. 1 Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at 12. Free.

TITO PUENTE—Latin music. Port Authority Bus Terminal, Eighth Ave. and 41st St., at 4:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Gil Robbins conducts open readings of Poulenc's *Gloria,* Faure's *Pavane* and *Requiem.* CAMI Hall, 165 W. 57th St., at 7:30. $5 includes score.

DANIEL BLUMENTHAL, pianist/**IK-HWAN BAE,** violinist/**TOBY HOFFMAN,** violist/**PETER WILEY,** cellist. A Haydn piano sonata; Beethoven's Trio in G, Op. 9, No. 1; Brahms's Piano Quartet in g, Op. 25. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8.

SUMMER SYMPHONY ORCHESTRA, JoAnn Falletta; violinist Vivienne Verderley, cellist George Dewar. Brahms and Dvorak. Queens College Kiely Hall, L.I.E. and Kissena Blvd., Flushing, at 8. $3.

EECHI BAND—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

LYDIA DAVIS TRIO, country sounds/**RAY RIVERA BAND**—Owl's Head Park, Colonial Rd. and 68th St., Brooklyn, at 7. Free.

VERNON REID & LIVING COLOR—Fort Greene Park, Brooklyn, at 6. Free.

JAMAICA ARTS CENTER JAZZ ENSEMBLE—Liberty Park, Liberty Ave. at 172nd and 173rd Sts., Queens, at noon. Free.

BRONX-PARK MUSIC—Peggy Lawrence, Marble Hill Center, 1. Lenny Cherry, Co-op City Section 5, 7:30. Johnny Zamot, Joyce Kilmer Park, 7:30. All free.

Friday, August 16

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Claude Frank, cellist Yo-Yo Ma. Schubert's *Italian Overture;* Mozart's Piano Concerto No. 25, K. 503; Mozart-Szell Cello Concerto; Schubert's Symphony No. 4, "Tragic." Avery Fisher Hall at 8. $8, $13. Recital at 7: Frank and Ma.

SQUEEZE/HOOTERS/THE TRUTH—See 8/15.

C'EST WHAT?!—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11:30. $8.

LINCOLN CENTER OUT-OF-DOORS—Trio Musica Hispana. Chamber music. North Plaza at 6:15. Free.

SUMMERGARDEN—See "Performance," page 100.

ROY CAMPBELL QUARTET—Jazz. Royal Court Theater, 301 W. 55th St. (997-9582), at 9 and 11. $10.

WEST SIDE CHAMBER PLAYERS TRIO—Works by Paer, Earnest, Meyerbeer, Schubert, others, for clarinet, soprano, and piano. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

GREGORY GELMAN, violinist. Galleria atrium, 115 E. 57th, at 12. Free.

ARMEN DONELIAN QUINTET—Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). At 9, clarinetist Richard Stoltzman, pianist Irma Vallecillo. Debussy, Stravinsky, McKinley, Lutoslawski, Poulenc, Monk. $17.50.

Saturday, August 17

MOSTLY MOZART—See 8/16.

MILES DAVIS/STANLEY JORDAN—Music on the Pier, Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. $10.

PATRICIA COSTA/FREE REIGN—St. Peter's Church, Lexington Ave. and 54th St., at 8. $5.

BIRTHDAY BASH FOR FOSTINA DIXON, with Winds of Change. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11:30. $8.

SALLY SLADE WARNER, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

ROY CAMPBELL QUARTET—See 8/16.

NEW YORK PHILHARMONIC, Leonard Slatkin conductor. Schuman's *Credendum;* Haydn's Symphony No. 85; Dvorak's Symphony No. 8; Tchaikovsky's *Marche Slav.* Program includes a Grucci fireworks display. Cunningham Park, Queens, at 8. Free. Weather line: 877-2011.

DON PAYNE—Jazz. Alley Pond Park, off Springfield Blvd. on 76th Ave., Queens, at 2. Free. Picnicking.

JAMAICA ARTS CENTER JAZZ ENSEMBLE—Baisley Park, 116th Rd. and Barron St., Queens, at 3. Free.

SCIPIO SARGEANT & THE IRT BAND—Brower Park, Brooklyn, at 2. Free.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). The Canadian Brass. Venetian Theater at 8:30. $10–$22.

Sunday, August 18

LINCOLN CENTER OUT-OF-DOORS—United States Army Band, "Pershing's Own." Damrosch Park at 8:15. Open rehearsal at 4. Both free.

ROY CAMPBELL—See 8/16. Tonight at 7 and 9.

RIVERSIDE BRASS QUINTET—Central Park Dairy, west of the zoo at 65th St., at 1. Free.

SALLY SLADE WARNER—See 8/17. Today at 10:35 a.m. Free.

SALON BON TON ENSEMBLE—"Music for Hot Sundays," concert and open jam session. Union Square Park, 16th St. and Fourth Ave., at 2. Free.

HARLEM WEEK PROGRAMS—Megacist, 135th St. between Lenox and Fifth Aves., at 4:30. Star Fire, with Ricky Williams and Angela Blake, 125th St. between Lenox Ave. and Adam Clayton Powell Jr. Blvd., at 6. Both free.

NEW YORK PHILHARMONIC—See 8/17. Tonight at Snug Harbor Cultural Center, 914 Richmond Terrace, Staten Island (718-448-6166). Fireworks.

BRONX ARTS ENSEMBLE, Michael Spierman conductor; soprano Brenda Harris, flutist John Wion, oboist Louise Scribner. "A Baroque Birthday": Handel's Oboe Concerto No. 1 in B-flat; Bach's Cantata No. 202, "Wedding," and Suite No. 2 in b. Van Cortlandt Mansion, Broadway at 242nd St., Bronx, at 2. Also at Keating Hall, Fordham U., Bronx Rose Hill Campus at Southern Blvd., at 4. Both free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park, Queens, at 3. Free.

THE MUSICIANS, pop and jazz/**ILAN MAMBER,** singer-guitarist. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free.

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MUSIC & DANCE

RAY RIVERA BAND—John Paul Jones Park, Fourth Ave. and 101st St., Brooklyn, at 7:30. Free.

STEVE ADELSON—Folk, jazz, and original music, on a Chapman stick. Empire-Fulton Ferry State Park, New Dock St., Brooklyn, at 2. Rain date, 8/24. Free.

DANIEL BLUMENTHAL, others. At 4. See 8/15.

STATEN ISLAND CHAMBER MUSIC PLAYERS BRASS QUINTET—Richmondtown Restoration, 441 Clarke Ave., S.I., at 2. Free.

BRONX-PARK MUSIC—Conjunto Diamoute, Joyce Kilmer Park, at 3. Ray Barretto, Roberto Clemente State Park, at 2. Both free.

CARAMOOR FESTIVAL—At Katonah, N.Y. (914-232-5035). Emanuel Ax, pianist. Haydn and Beethoven sonatas. Spanish Courtyard at 5:30. $17.50.

Monday, August 19

NEW YORK PHILHARMONIC—See 8/17 for program. Tonight, Central Park's Great Lawn, off Fifth Ave. and 80th St. Fireworks.

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; flutist Jean-Pierre Rampal, pianist Grant Johannesen. Overture to Mozart's *The Marriage of Figaro*; Hoffmeister's Flute Concerto in E-flat; Wranitsky's Flute Concerto in D; Chopin's "La ci darem la mano" Variations; Haydn's Symphony No. 104, "London." Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Rampal, Ritter, Johannesen.

TRIO SONATA—Flutist Anton Kuskin, oboist Donald Bender, guitarist Gary Kessler. Music by Haydn, Telemann, Ibert, Bender, Wooldridge. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

COLUMBUS BRASS QUINTET—A Gazebo Concert. Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free.

JOEL MORGAN, pianist/**SARN OLIVER**, violinist. Franck, Handel, Beethoven, Faure. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

LARRY KARUSH—Jazz band. 1 Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at 12. Free.

KEN SIMON—Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

CROSSING POINT—Jazz. Bush Park, Queens Blvd. and 61st–63rd Sts., Woodside, at 7. Free.

BRONX-PARK MUSIC—Ray Rapetti at Comras Mall, 7:30. Steve Lane at Ft. Independence, 7:30. Free.

MIGHTY SPARROW, GRYNNER, CARLENE DAVIS, THE MAGNUM BAND—Old Boys High, between Midwood St. and Rutland Rd., Brooklyn, at 7:30. Free.

MUSIC FOR HOMEMADE INSTRUMENTS, with Michael Canick and Skip LaPlante. Carroll Park, Court and Carroll Sts., Brooklyn, at 1. Free.

Tuesday, August 20

MOSTLY MOZART—Flutist Jean-Pierre Rampal, violinist Jaime Laredo, violist Michael Tree, cellist Sharon Robinson, pianist-harpsichordist John Steele Ritter. Haydn's Flute Trio in F; Beethoven's String Serenade in D, Op. 8; Mozart's Violin Sonata, K. 301, and Divertimento No. 17, K. 334; J.C.F. Bach's Trio in C. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Laredo, Robinson, Tree.

LAURA BRANIGAN IN CONCERT—City Center Theater at 8. $17.50, $20.

PAUL YOUNG AND THE ROYAL FAMILY/NIK KERSHAW—Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. $10.

CARILLON BRASS QUINTET—Steven Falker, Donald Batchelder, trumpeters; hornist Alex Brovsky; trombonist Kenn Finn; bass-trombonist Mark Johansen. Trinity, Broadway at Wall St., at 12:45. Free.

LINCOLN CENTER OUT-OF-DOORS—Blackman-brothers; midday jazz, North Plaza, at 12:15. Free. See also Dance, below.

HAROLD MABERN QUINTET—Bell Plaza, 42nd St. and Sixth Ave., at noon. Free.

BRAZILIAN EXPRESS, David Sacks conductor. Quintet with Latin sounds. Chase Manhattan Plaza, Liberty and Nassau Sts., at noon. Free.

PAUL GAGLIO—Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

LEAH MALAMED, pianist/**DAVID RUSSELL**, violinist. Stravinsky, Brahms, Kreisler, others. Equitable Tower, 120 Broadway near Wall St., at 12:30. Free.

RUSS ALEXANDER—"Semi-rock" music. 1411 Broadway Plaza at 38th St., at 12:15. Free.

HAMIETT BLUIETT—Jazz. Cooper Park, Seventh St. and Third Ave., at noon. Free.

DICK RAYMOND—Big-band music. Steps of City Hall, Park Row and Broadway, at noon. Free.

COMMUNITY JAM—Political rock. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK CHORAL SOCIETY SUMMER SING—See 8/15. Tonight, Harry Saltzman conducts an open reading of Bach's B-minor Mass.

NEW YORK PHILHARMONIC—See 8/17. Tonight, at Co-op City, Bronx. No fireworks.

BOBBY RODRIGUEZ—Bushwick Park, Brooklyn, at 8. Free.

THREE PLUS JAZZ YOUTH BAND—Jazz concert. Bedford Stuyvesant Restoration Corporation, 1368 Fulton St., Brooklyn, at 1. Free.

BRONX-PARK CONCERTS—Steve Lane, Poe Park. Bobby Pace, I.S. 192 schoolyard. Peggy Lawrence, Rice Stadium. All at 7:30; free.

Opera

New York City Opera
At the New York State Theater

THROUGH NOVEMBER 17. $6–$29. Note: all foreign-language operas are subtitled in English. 8/13: No performance. Wed., 8/14, at 8: Bizet's *Carmen*, Keene conducting; with Marsee, Jonason, Theyard, McFarland. 8/15: No performance. 8/16 at 8: Gilbert and Sullivan's *The Mikado*, Stahl conducting; with Munro, Shaulis, R. McKee, Serbo, Billings, J. McKee, Cossa. 8/17 at 2: *The Mikado*, with Peterson, Castle, R. McKee, Eisler, Harrold, Wexler, Hamilton. 8/17 at 8: Bellini's *Norma*, Bonynge conducting; with Stapp, Forst, Grayson, Dansby. 8/18 at 1: Bellini's *I Puritani*, Muller conducting; with Robinson, Fowler, Clark, Long, Dworchak. 8/18 at 7: Massenet's *Manon*, Jose Serebrier (debut) conducting; with Esham, Hadley, Titus, Jeffrey Wells (debut), William Parcher (debut). Tues., 8/20, at 8: *The Mikado*; same as 8/16.

Other

LIGHT OPERA OF MANHATTAN—*H.M.S. Pinafore*, highlights; Citicorp Center, Lexington Ave. and 54th St., 8/13 at 5; free. Also, thru 8/25: Romberg's *The New Moon*; at Norman Thomas H.S., 111 E. 33rd St. (718-383-5541). Wed.–Sat. at 8; matinees Wed. at 2, Sat. and Sun. at 3:30. $17.50, $20.

Dance

ALVIN AILEY REPERTORY ENSEMBLE—Outdoors at Snug Harbor South Meadow, 914 Richmond Terrace, Staten Island (718-448-2500). 8/16 at 8. $6.

BELL PLAZA—8/13 at noon: Solomon's Dance Company. 8/20 at noon: Spanish Dance Arts Company. Sixth Ave. at 42nd St. Free.

CELEBRATE BROOKLYN—8/16 at 8: Dinizulu's African Dancers, Drummers, and Singers; Morocco and the Casbah Dance Experience. 8/17 at 8: American Spanish Dance Theatre and the Spanish Dance Arts Company. 8/18 at 8: Eyes and Rhythms of the Caribbean. Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn. Free.

DANCE THEATER WORKSHOP—Bessie Schonberg Theater, 219 W. 19th S. (924-0077). 8/15, 16, 17 at 8: Wendy Morris in "Shadow to Frame," multimedia work, in collaboration with James Byrne and Dorit Cypis; music by Wendy Ultan and William Larkin. $7.

JOYCE HARRIGAN—"Rhythm-dance" troupe in "Genesis." Roberto Clemente State Park, W. Tremont St. and Matthewson Rd., Bronx. 8/13 at 6:30. Free.

KOREA CONTEMPORARY DANCE COMPANY—Modern dance. NYU Theater, 35 W. 4th St. (598-3067). 8/14, 15 at 7:30. $15, $20.

LINCOLN CENTER OUT-OF-DOORS—8/15 at 5, Fountain Plaza: Marta Renzi and the Project Dance Company; at 8:15, Damrosch Park: Ballet Hispanico. 8/17 at 2, Fountain Plaza: Mestre + Co.; at 6, Fountain Plaza: Chitresh, Kathak dance of India; at 8:15, Damrosch Park: Philadanco. 8/20 at 5, Fountain Plaza: Glenn Lund Dance. All free.

REBECCA KELLY DANCE COMPANY—World Trade Center Plaza, 8/15 at 12:15. Free.

SPANISH DANCE ARTS ENSEMBLE—Chase Manhattan Plaza, Nassau and Liberty Sts., 8/15 at 12:15. Free. See also Celebrate Brooklyn, above.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 6–11:30; Sat. 6:30–12:30. Available for private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

A DISCOVERY OF SOHO—451 Broome St., at Mercer St., 334-1222. Casual. Continental. Spcls: chicken ambassador, pasta primavera, red snapper. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Mon.–Sat. 5–midnight. Private parties for 200. **(M)** AE, DC.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

DOMANI—127A Mulberry St., at Hester St., 431-4081. Casual Neapolitan. Spcls: manicotti Domani, veal chop alla Domani, crostaccio. Res. sug. L Sun.–Thurs. 11:45 a.m.–11:45 p.m., Fri.–Sat. to 12:45. Ent. Fri. & Sat til 4 a.m. Private parties for 60. **(M)** AE, CB, DC.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** AE, DC, MC, V.

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GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E) AE.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Prix fixe D. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** No Credit Cards.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates "cerise" farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D Mon.–Sat. 6–11. Prix fixe for L & D. Private parties for 50–150. Free D parking after 6. **(M)** AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5-10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** AE.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.–Sun. 7–midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.**, 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** AE, MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.–Fri. noon–3. Dim Sum Br Sat.–Sun. noon–4. D Sun.–Thurs. 3–midnight, Fri.–Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts.**, 807-8585. **(I) AE, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.–Fri. noon–3. D Sun.–Mon. 5–11, Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas & chicken mole.Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.**, 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. *Dress opt. American/seafood. Spcls:* lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** AE.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** AE, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M) AE, DC, MC, V.**

MIM'S—8 Christopher St., off Sixth Ave., 675-5620. Casual. American. Spcl: chicken breast Veronique. Res. sug. D Tues.–Sat. 5–midnight. Closed Sun. & Mon. thru Aug. **(M)** AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.– Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.– Sun. 11–5. Private parties for 100. **(I)** No Credit Cards.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summper special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** AE, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian/Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Pianist Mon.–Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. *Casual. Hunan. Spcls:* jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. *Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–*4. **(M)** AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pretheater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** AE, DC, MC, V.

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 9/3, summer salad festival. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–midnight, Fri.–Sat. till 1 a.m. **(M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat.–Sun. thru Aug., except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medal*lions of veal with shallots, crispy duck with fresh fruit,* grilled halibut with corn sauce. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Fri. 5–11. Private parties. Closed Sat. & Sun. during Aug. **(M)** AE, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L *Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Private parties* for 100. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. *Same à la carte offerings* all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** AE, CB, DC.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** AE, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** AE, DC, MC, V.

CAPTAIN'S TABLE—860 Second Ave., at 46th St., 697-9538. Dress opt. Seafood Mediterranean. Spcls: red snapper en papillote, grilled whole fish with Provencale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** AE, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs, Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Fri. 3:30–11, Sat. to 11:30, Sun. 3–10. Piano bar in saloon Mon.–Fri. 5–11. Free D parking Mon.–Sat. 5–midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/hunan/szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** AE, CB, DC.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M) Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(E)** AE, CB DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon–5. D daily 5–1 a.m. Bar till 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 10–150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. Closed Sat.–Sun. during August.**(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sat. & Sun. during Aug.**(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed thru 9/3. **(E) AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.–Fri. noon–3. D Mon.– Sat. 5:30–midnight. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed thru 9/3. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.–Fri. noon–3 a.m., Sat. from 1 p.m., Sun. 5–midnight. Bar open 1 hr. later. Ent. Mon.–Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.–Fri. noon–5. D daily 5–4 a.m. Private parties for 50–150. **(I)** AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japa-

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nese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4-to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private *parties for* 10–60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. AE, CB, DC, MC, V.

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.–Sat. noon–4. D Mon.–Sat. 5–2 a.m., Sun. 4–8. Bar till 4 a.m. Spcl. prix fixe D 8–midnight. Parties for 300. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Summer garden. Closed Sun. **(E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.–Sat. 11:30–3:30. D *Mon.–Thurs.* 4–11:45, *Fri.–Sat. to* 12:45, Sun. 1–10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thurs. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: assorted smoked meats, boneless breast of chicken in white peppercorn sauce, pasta & fish du jour. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Private parties for 15–60. **(M)** AE, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. *Closed* Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** AE, CB, DC, MC, V.

CARAMBA!—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: marguerítas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., *757-2245. Casual. Jewish deli.* Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. *L Mon.–Fri. 11:30–3. D Mon.*–Sat. 5–*10*, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.–Sun. 5–11:30. Closed Mon. **(I)** No Credit Cards.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarparielo, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental.

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JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. (I) AE.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICOLE—870 Seventh Ave., at 56th St., in the Omni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7–10:30. L daily 11:30–5. D daily 5–1:30 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** AE.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 719-2870. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30–4. D daily 4–1 a.m. After theater supper. No-smoking room. Parties for 10–300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES —666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.– Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

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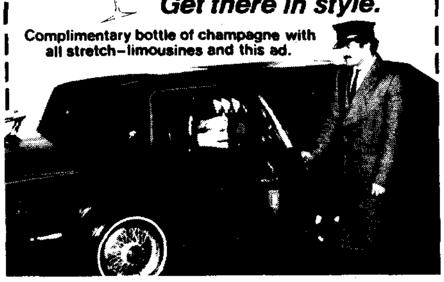

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"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: *taglierini alle noci, battuta di manzo alla rugola,* nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pretheater D 5–7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. *Dress opt. Northern Italian. Res. sug.* L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 *Second* Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** AE, CB, DC, MC, V.

NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties for 70. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Sun. 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. S daily till 12:30 a.m. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–noon. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Fri. 8–1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–11. Bar: Mon.–Thurs. 11:30 a.m.–12:30 a.m., Fri. 11:30–1:30, Sat. 3–1:30, Sun. 4–11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. *Classic Regional Mexican. Spcls:* open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: *blini, shashlik, chicken Kiev. Res.* sug. Open Sun.–Fri. 11:30 a.m.– midnight, Sat. to 12:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** AE, CB, DC, MC, V.

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res.sug. L Mon.–Sat. noon–5. Br Sun noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties. **(M)** AE, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.–Sun. noon–4. D Mon.–Fri. 5–midnight, Sat.–Sun. 4–1 a.m. Pianist Wed.–Sun. from 9 p.m. **(I)** AE, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** No Credit Cards.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.–Sat. 5–midnight, Sun. 4–11. 2 hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30, Sun. to 3:30. D daily 6–10:30. S from 10:30. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. **(M)** AE, CB, DC, MC, V.

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1,vitello vitello vitello.Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M)** AE, MC, V.

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese/Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon–3. D daily 5:30–11. **(I)** AE, MC, V.

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** **Also La Tablita II—1 Herald Sq.,** 244-4488, and **Empanadas Etc., 11 Fulton St.,** 608-7420. AE, CB, DC, MC, V.

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed Sun. during Aug. **(M)** AE, CB, DC, MC, V.

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L

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RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. (M) AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11. Private parties for 15–125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. (M) AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American/Continental/seafood, Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. (M) AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. (I) AE, DC.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. (E) AE, DC.

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. (M) AE, CB, DC, MC, V.

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.–Fri. 11–4. Br Sat.–Sun. 10–3. D daily 4–10. Private parties for 25–200. (I-M) AE, MC, V.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. (I) AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. (I). AE, DC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. nightly. (M) AE, DC, MC, V.

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OTHER EVENTS

Happenings

LINCOLN CENTER OUT-OF-DOORS—Free al fresco events enhance the plazas around the theaters, through Labor Day. 8/13: At 12:15, the Clark Terry Quintet, jazz; at 5, the Magnificent Force; at 8:15, Damrosch Park, Compania Folklorica Puertorriquena. 8/14: At 10:30 a.m., mime Craig Babcock; at 8:15 (see 8/13). 8/15: See Dance, page 102. 8/16: See Concerts, page 101. 8/17, Mime Day: At noon, Mocko Jumbies, Caribbean stilt-dancers, Vaudeville Heaven; at 4, Mirage Mime Co.; *see also Dance, page* 102. 8/18: At noon, Roots of Brasil, samba; juggler John Grimaldi; at 2: Everyman Youth Theater of Washington; at 4 and 8:15, see Concerts, page 101. 8/20: See Concerts and Dance, page 102.

MORE NEIGHBORHOOD FESTIVAL DOINGS, as Harlem Week goes into its final days. 8/13: Uptown Goes Downtown Concert, City Hall Plaza, noon. 8/14: Senior Citizens Day, at P.S. 92, 134th St., 9–3. 8/15: At 7:30, Caribbean and contemporary music, at Grant's Tomb, Riverside Dr. and 122nd St. 8/16: Upbeat-Uptown concert, 139th St. between Lenox and Fifth Aves., at 7. 8/17: At 2, NBA basketball, CCNY, 138th St. and Convent Ave.; all-day, Harlem Youth Olympics track and field, Van Cortlandt Park, 242nd St. and Broadway, Bronx; Uptown Saturday Night concert, 125th St. and Powell Blvd., 4–10. 8/18: Harlem Day includes an international street carnival, 125th between Powell Blvd. and Lenox Ave., noon–8.

THE MAGICAL WORLD OF DISNEY—At Radio City Music Hall, through 8/29. A stage show that features Mickey Mouse and Donald Duck along with the Rockettes and other non-cartoon characters. Also a Disney feature (see Movie listings): Tue., Wed., Thu. at 12:30, 4, 7:30; Fri., Sat., Sun. at 10:30, 1:30, 4:30, 7:30. $12, $14; 757-3100.

WATER MUSIC—Concerts and cruises make a pleasant pairing these summer evenings, thanks to a couple of enterprises. South Street Seaport Museum's "Andrew Fletcher" takes off four times a week from its East River berth for a musical voyage with the Cayenne Jazz Band. Sailing time for the sidewheeler: Thur. and Fri. 6–7:30 and 8–9:30 each night; fare is $10 (489-6900), and refreshments and drinks are available; dancing too . . . The Hudson River Dayliner "MusiCruise" sails from Pier 81, 42nd St. and the *Hudson, with sounds by Taj Mahal and Steel Drums* 8/16 and Gil Scott-Heron with Amere Facade 8/24. These jaunts also include dancing, films, and a DJ; $17.50, in advance $15 (787-1477, the Beacon Theater). Food, drink available, or take your own.

SPECIAL EVENTS out of Manhattan: Oscar Brand, Tony Trishka and the Skyliners, the Yankee Rebels, *clog dancer Pat Cannon, and other folks will be at the* Queens County Farm Museum in Floral Park 8/17, for a Bluegrass Bash, noon–9. $2 donation, with the rain date 8/18. There'll be square dancing to the Jumbo String Band, and demonstrations of the art of making dulcimers and mandolins . . . In Brooklyn, also 8/17: Harvest Fair '85, an honest-to-goodness agricultural country festival, will be at Gateway National Recreation Area's Floyd Bennett Field, 11–6. Home-grown vegetables and homemade baked goods will vie with music, dancing, crafts, and hayrides; admission's free (718-338-3799) . . . Shea Stadium parking lot in Queens will host a a barbecue 8/14 at 5:30, to benefit the Police Officers and Fire Fighters Widows' and Children's Fund of N.Y. Rusty Staub and Molson *Golden beer are co-hosting the feast*, and more sports names will be on hand; $100 includes the Mets–Phillies game (861-4518) . . . The Mulford Farm Festival in East Hampton, L.I., 8/17, 10–5, is an all-day affair for the family, with farm crafts, storytelling, cart rides, a country shop, tours of the Pantigo Mill, and much more. At 10 James Lane; admission is by contribution (516-324-6850).

Tours

BAM TO JAPAN, WITH CAROL BELLAMY—A middle-of-the-night walk in Brooklyn with mayoral candidate Bellamy and the Friends of the Parks (473-6283), 8/18 at 2:30 a.m. Meet at the Brooklyn Academy of Music, Lafayette Ave., to see the new Opera *House; also visit Clinton Hill, the Bedford Armory,* and the Brooklyn Botanic Garden, for breakfast in the Japanese Garden (take a sandwich). $1.

HOBOKEN, N.J.—*Walk with Adventure on a Shoestring* (265-2663). 8/17, meet at noon, S.W. corner of Sixth Ave. and 31st St. $5, plus $1 PATH fare.

GREENWICH VILLAGE: BOHEMIAN DAYS—In the footsteps of, artists and playwrights seeking "cheap rents, free love, and artistic expression." Sun., through 9/26, 11 a.m. and 2; meet at Jefferson Market *Library, Sixth Ave. at 10th St.* $5 (924-7187).

UPPER NEW YORK BAY—"Islands by the Sea," a New York Walk-About. 8/18 at 2, meet NW corner of Whitehall and Water Sts. (582-2015 weekdays, 914-834-5388 weekends, evenings); $5.

UPPER WEST SIDE—Weekly walk with Vivian B. Awner, who explains what shaped the area, from the Dakota's early days to Art Deco. Every Sun. at 2; $6 (662-4042, for meeting place).

MARKET TO MARKET IN THE WEST VILLAGE—*A weekly walk in the Village area close to the Hudson* River, tracing its history and its progressive transformations. Sat. at 11 a.m., meet at Christopher and West Sts. Guide, Michael Levin (924-7187). $5.

SOUTH STREET SEAPORT MUSEUM—Tours include "the best of the ships and buildings." Daily at regular intervals, from the Pilothouse; included in ad*mission price to Museum complex: $4, seniors* $3, children $2 (669-9400).

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. Discover New York tour: 8/17, 18 at 2, "Three Centuries of Village Life, the East Village and Washington Square"; meet at Astor Pl. and Fourth Ave., at the *sculpture "Alamo"; $8 . . . "Parkland Restoration"*: 8/13 at 6 p.m., high spots of Riverside Park; 8/20 at 6, the 72nd St. axis in Central Park; $8.

URBAN PARK RANGERS—Tours and workshops; free unless otherwise noted. **Bronx:** Tours of Pelham Bay Park, every Sat. and Sun. at 1, from Pelham Bay Environmental Center, across from Section 1 of Or*chard Beach (885-2140). 8/17 at 7 a.m., a sunrise* walk to look for shore and woodland birds; see above for meeting place. 8/17 at 11 a.m., meet at the Spuyten Duyvil Metro North train station, for a view from the Henry Hudson Bridge of both Manhattan and the Bronx; 548-7880, for directions. 8/18 at 7 a.m., meet at Van Cortlandt Park Visitors Center (548-7880), Broadway and 242nd St., for beginning bird-watchers walk. 8/18 at 11 a.m., meet at Pelham Bay (see above) to discover the ancient home of the Siwanoy Indians. 8/18 at 1, meet at the Crotona Boathouse, for an insect *walk in the park* (589-0096) . . . **Brooklyn** (718-287-3400): 8/17 at 1, meet at 68th St. and Colonial Rd. to learn about forts, sloops, steamers, and the port of N.Y., as seen from Owl's Head Park. 8/18 at 1, meet at Myrtle Ave. and St. Edward's St. for a session on hives and bees in Ft. Greene Park. 8/20 at 6, meet at Shore Rd. and Fourth Ave. for a sunset walk along the shores of the Narrows . . . **Manhattan** (379-3091): 8/17 at at 2, meet at Madison Ave. and 23rd St. for a walk in Madison Square Park. 8/17 at 1, meet at Isham St. and Seaman Ave., entrance to Inwood Hill Park for an afternoon of Druid lore. 8/18 at 1, meet at Riverside Dr. and 181st St., for a look at Ft. Washington Park and the Little Red Lighthouse. 8/18 at 11:30 a.m., meet at the Dairy in Central Park, west of the zoo at *65th St., for a Heritage Trail walk to look at the "great* trees" . . . **Queens** (718-699-4204): 8/16 at 7:30, meet at 165th St. and Highland Ave. for a visit to Captain Tilly Park called "Goose Pond Revisited." 8/17 at 1, meet at the Queens Zoo, at the gate across from the carousel in Flushing Meadows-Corona Park, to see what's new . . . **Staten Island** (718-442-1304): 8/17 at 6:30 p.m., meet at the comfort station, Willowbrook Park, for a walk in the Greenbelt forest.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). 8/17, Central Park. 8/18, Alley Pond Woods, Queens.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. "Wild foods, herbs, devas": 8/17, Ft. Tryon Park. 8/18, Willow Lake, Queens. $15; phone for meeting places.

NATURE WALKS—New York Botanical Garden, Bronx (220-8700): *guided tours of the natural areas.* 8/20 at 6:30 p.m.: the Forest. $1.75 . . . Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): 8/14 at 8, a night walk. 8/18, 11 a.m., a summertime walk in woodlands, ponds, swamps, fields, and a look at the wildlife; free.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. Also: 8/18 at 11 a.m., a tour of sections of the N.Y. Botanical Garden in the Bronx. Meet on the steps of the museum, just inside the Garden main entrance for a walk-talk with naturalist Pat O'Maley (924-7486). Take lunch, or buy it at the Snuff Mill. Free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 8/18 at 1, meet on street at Pelham Bay Pkwy. station of Lexington Ave. local No. 6 train, the last stop, for a seaside walk on City Island. $1, plus $1.80 subway fare, $1.80 bus fare (876-6688).

Sports

BASEBALL—*Mets: Shea Stadium, Flushing* (718-507-6387). $7.50–$9. 8/14 at 7:35, 8/15 at 1:35 vs. Philadelphia; 8/20, 21, 22 at 7:35 vs. San Francisco . . . Yankees: Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 8/16, 17 at 8, 8/18 at 2, 8/19 at 1 vs. Boston.

STEPS—8/14 at 12 noon: Lunch Run (2 miles), begin*ning at Tavern on the Green; $6 (free T-shirt)*. 8/17 at 9 a.m.: Fifth Avenue Mile Qualifier (1 mile), beginning at Delacorte Oval; $3 entry. New York Road Runners Club: 860-4455.

WESTCHESTER WORLD INVITATION, men's and women's tennis singles, 8/14–18 at the Rye Hilton, Rye Brook, N.Y. Sessions: Wed.–Fri., 1 and 6:30 p.m.; *Sat.–Sun., 1. Daily $7–$25; boxes (4 seats),* $500–$750. 914-7091 for information.

Children

MEDIEVAL AFTERNOON—Experience the "Art of the Troubadour," presented by the Medieval Festival Guild of N.Y. 8/18 at 1, the Apple Orchard of the Cloisters, Fort Tryon Park. Free (927-3700).

NEW YORK FOLK FESTIVAL'S ANNUAL CHILDREN'S CONCERT on 8/14 at 10 a.m. and 12:30, featuring the Bermuda Triangle and rappers and break dancers from the Neighborhood Youth Committee. Prospect Park Bandshell, free (807-6896).

WAVES, on land, an exhibition of Chinese and Hispanic ethnic foods collected by youngsters from the *Lower East Side. 10 a.m.–4 p.m., through August;* Enid A. Haupt Conservatory, N.Y. Botanical Garden, Bronx (220-8700); $2.50 adults, $1.25 seniors, children 6–16, and students, free for children under 6 and for everyone on Wed.

JAPANESE GHOST-STORYTELLING at the Asia Society, 725 Park Ave. (70th St.); Wed. at 11 a.m., through 8/28; free with museum admission (288-6400, ext. 231).

FAIRY TALE FANTASY—The Arena Children's Theatre presents "Little Red Riding Hood," "Snow White," and "Goldilocks," in a different way. Sat. and Sun. at 1, through 8/18, Second Stage, 296 Rt. 109, East Farmingdale, N.Y. (516-293-0674); $4.

CHILDREN'S VARIETY SERIES—8/14 at 1: "The Mystifier of Magic," David Butler; Lynch PAL Community Center, 974 E. 156th St., Bronx. 8/15 at 1: Okra Dance Company presents an exploration of American dance, including minstrel, vaudeville, early Broadway, disco; Roberto Clemente State Park, W. Tremont St. and Mattthewson Rd, Bronx. 8/19 at 1: Russell the Clown, at Wagner Houses Community Center, 435 E. 120th St. All events free; phone 977-8240 for more information.

MINGEI MOUSE: A FURRY TALE—Mouse parents try to find a special husband for their daughter. Wed., Thu., Fri. at 11 a.m. and 1, through 8/16; $1.50 per child, accompanying adults free. Brooklyn Museum (718-638-5000).

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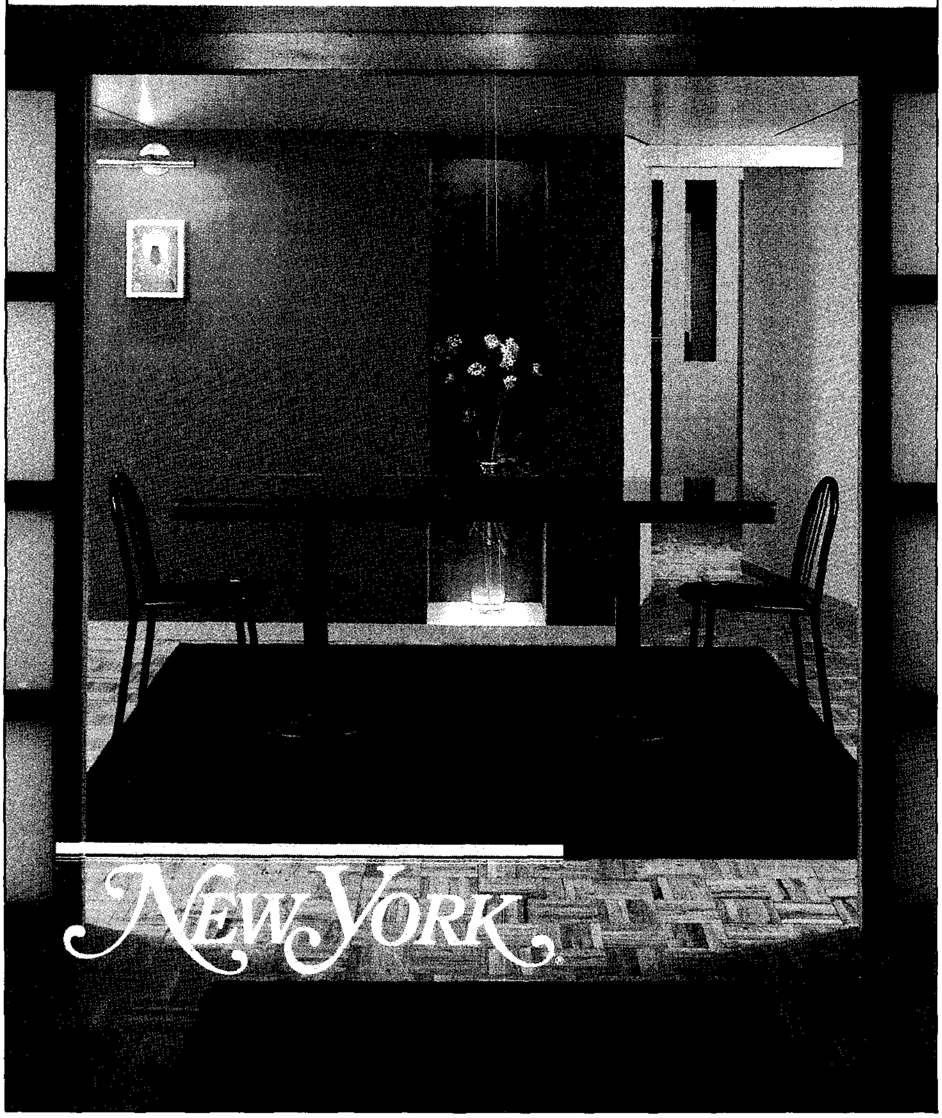


tune. 8/20 at 3:30, Parrish Art Museum, 25 Job's Lane, Southampton, N.Y. (516-283-2118); free.

JUNIOR RANGER NATURALIST PROGRAMS—In the borough parks, with the city's Urban Park Rangers, through mid-Aug. or late Aug., on different days in different parks. Environmental education, recreation and conservation projects. Please phone borough offices for specifics: Bronx, 548-7880, 589-0096; Brooklyn, 718-856-4210; Manhattan, 397-3091; Queens, 718-699-4204; Staten Island, 718-442-1304.

PENNY BRIDGE PLAYERS—"Little Red Riding Hood" set to soft rock. Tue. and Wed. at 10:30 a.m. and 1:30, Fri. at 10:30, Mon. at 1:30; 59 Cranberry St., Brooklyn Heights (718-522-0255); $3.75.

OFF CENTRE THEATRE presents "Beauty and the Beast." Free performances Mon. at 10:30 a.m. in front of the Children's Zoo in Central Park and at 1 in Astoria Park, Queens; Fri. at 10:30 a.m. in Mt. Morris/Marcus Garvey Park in Harlem. Tue., Wed., and Thu., they perform "Beauty" at 10:30 a.m., 436 W. 18th St. $3.25 (929-8299).

STORYTELLING—Billie Ballou reads Hans Christian Andersen's "It's Absolutely True" on 8/17 at 11 a.m. Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

13TH STREET REPERTORY COMPANY—Sat. at 1, "The Empire Laughs Back"; Sun. at 1, "Rumpelstiltskin." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5.

THE LEGEND OF SLEEPY HOLLOW performed by the Fanfare Musical Ensemble, 8/15 at 10:30 a.m. and 1:30; Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533); $4.

THE NEW YORK PUBLIC LIBRARY—Check with your local branch for programs; all programs free. 8/13 at 2:30: Theo Powell and His Animals, Seward Park branch, 192 E. Broadway (477-6770). 8/15 at 3: Theo Powell and His Animals, Muhlenberg branch, 209 W. 23rd St., between Seventh and Eighth Aves. (924-1585). 8/19 at 2: "The Turtle's Magic Song," presented by Sarah Jane Germain, Jefferson Market branch, 425 Sixth Ave. at 10th St. (243-4334).

SPECIAL EXHIBITS—Edward Steichen's picture books for the very young will be exhibited at the Donnell Library Center, 20 W. 53rd St., through 8/30 . . . "Centuries of Childhood in New York" focuses on growing up during various eras; survey includes paintings, photos, toys, games, books, etc. Through 8/25 at the New-York Historical Society, 170 C.P.W. (at 77th St.); 75 cents for children under 12, $1.50 for seniors, $2 for adults (873-3400).

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 8/17 at 1: "A Royal Ball"—come and create your royal costume of cape and crown and join Princess Belva for a midsummer dance on the green. 8/18 at 2 and 3: "Traditional Dances of Norway," by the Norwegian Folkdance Society of New York. Events free but reservations required for "A Royal Ball."

CHILDREN'S MUSUEM OF MANHATTAN—Formerly "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1-5; weekends, children $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 8/17, 18: "Magic Time"—ongoing puppet workshops both days; at 2 on Sun., magician and juggler Ira visits to perform and teach you a trick or two. Free .

BROOKLYN CHILDREN'S MUSEUM—Call 718-735-4400 for details of daily activities. Sun.: Go wild with nature. Mon.: Think art. Wed.: A natural (crafts). Thu.: A look around (science). Fri: Picture this (art and words). Sat.: Potpourri. Special features: 8/17 at 2:30, Benny Powell conducts a program for young people on jazz; free tickets distributed one-half hour before program; audience limited to 75. 8/18 at 2:30 p.m.: "Orienteering"—Learn to orient yourself in the forest by using a compass; meet in Brower Park, adjacent to the museum. All events free with museum admission, $1 children, $2 adults; Thu. to 8 is family night.

STATEN ISLAND CHILDREN'S MUSEUM—Though its doors will be closed for the move to the Snug Harbor Cultural Center, the museum will present free storytelling every Tue. and Thu. at 1:30, at the Staten Island Mall (2655 Richmond Ave.). Phone 718-273-2060 for more information.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 5–1 a.m. Mon.–Tues., Hortencio & Co. Wed.–Thurs., Aloisio Aguiar & Co. Fri.–Sat., Angela Santos & Co. Sun., George Andre. AE, CB, DC.

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 8/18, The Artie Shaw Orchestra. 8/19, Buster Williams All Stars. 8/20–25, Dizzy Gillespie. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Thru 8/16, An evening with The Mahavishnu Orchestra featuring John McLaughlin, Bill Evans, Michel Forman, Danny Gottleib, Jonas Helborg. 8/17,18, Oregon featuring Paul McCandless, Glen Moore, Ralph Towner and Trilok Gurtu. No credit cards.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 8/14, Freddy Bryant & Dennis Irwin. 8/15–17, Reggie Workman with Michele Rosewoman. 8/19, Andre Morgan and Frank Canino. 8/20, Beth Winter with Marvin Horne. 8/21, Victor Lesser with Frank Canino. Music from 9:30. AE, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. AE, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 8/17, The Nashville Bluegrass Band. 8/24, Andy Statman Klezmer Orchestra. Shows at 9. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/15–18,22–25, Ahmad Jamal. 8/19, The Les Paul Trio. Shows Sun.–Thurs. at 9 & 11, Fri.–Sat at 8, 10, & midnight. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 8/14, Swamp Thing. 8/15, Dave & Kay Gordon. 8/16, Michael Hurley; Lori Carson. 8/18, Comedy with m.c. Jane Brucker. 8/19, Poez. 8/21, Scruffy the Cat. 8/23, Aztec Two-Step. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 8/14,15, Sumi Tonooka. 8/16,17, Amina Claudine Myers with Jerome Harris. 8/18, closed. 8/19,20, Gert Allen. 8/21,22, Kathy Farmer & Bob Cunningham. **Late Night Show thru Aug:** Every Thurs. at 11, Leata Galloway with Thomas Spahn. Fri. at 1 a.m., Loretta Devine with Loni Berry. Sat. at 1 a.m., Andre de Shields with Marlene Danielle, Freida Williams, and *Joel Silberman.* ***Upstairs:*** *8/15 at 9, Hilly, Lili, and* Lulu, followed by Jody Edling at 10, and Irene Reid and Roger Kelloway at 11. 8/16 at 9, Ellen Foley, followed by Gail Boggs with Brenda Madison at 11, and Mario Cantone Comedy Show at 1 a.m. 8/17 at 9, Gail Wynter. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.–Sun. 10–3 a.m., singer David Allyn with Scott Hardy, Steve Alcott and Scott Lee. Mon. 10–3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo. Mon.–Fri., 5–10, Sorrow Astrasa. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 8/14 at 9, Plat du Jour, musical comedy trio. 8/15 at 9, Yvonne Ross. 8/16 at 8, Krys Murphy with Andy Bossov, followed by Joe Teig and John Jacobson at 10:30. 8/17 at 8, Richard Holbrook; Michael Bishop at 10:30. 8/19 at 8:30, Jay Leonhard with Mike Renzi. 8/21 at 8:30, Sara Lovell. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat from 9:30 p.m., Sun.–Mon from 9. Thru 8/17, pianist John Bunch with Dave Shapiro on bass. 8/20–24, pianist John Hicks with Curtis Lundy on bass. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Tues.–Sat at 9:30 & 11:30, *The Roots of American Jazz,* with Eddy Davis and the Turn of the Century Minstrels (six of them) performing on banjos, mandolins, guitars, xylophones, flutes, clarinets, saxophones, cornets, trombones, euphoniums, tubas, string basses, violins, and percussion, and they'll feature cakewalks, saloon ballads, ragtime, tangos, and habaneras. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/Continental restaurant. 8/14,21, Nina Menge. 8/15,22, Nina Sheldon. 8/16,17, Dorothy Stallworth. 8/18, John Weiss. 8/19,20, Keith McDonald. 8/23,24, Phoebe Legere. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the '20s, every Thurs., 8:30–12:30, Fri.–Sat. 9:30–1:30 a.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Fri. at 9, pianist Howie Wyeth with Danny Kane on guitar. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 8/14, Bonnie Raitt. 8/15, Kokomo featuring Bill Kreutzman and Brent Mydland. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat., 2–6. Legendary trumpeter Doc Cheatham, Sun 3–7. 8/18, Pharoah Sanders. 8/19, Gil Evans' Orchestra. 8/20–25, Art Farmer/ Benny Golson Jazztet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 8/17, Laura Theodore sings, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 10 & midnight. 8/20–24, singer Gina Taylor. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 8/14, Elliott Murphy and Band. 8/15–17, 22–24, Big Joe Turner. 8/19, Loup Gurou Zydeco. 8/20, The Bullies. 8/21, Koko Taylor. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/19, Machito Orchestra; Bobby Rodriguez y La Nueva Compania with guest soloist Chico Freeman. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 8/18, Woody Shaw Quintet. 8/19, Mel Lewis and The Jazz Orchestra. 8/20–25, Richard Davis & Friends. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 8/14–18, The Mickey Bass All-Stars. 8/19–21, The Bill Eldridge Quartet. 8/22–24, The Harold White Quartet. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 8/17, pianist Hilton Ruiz with Major Holley on bass. 8/19,26, pianist Jim Roberts with Brian Torff on bass. 8/20–24, pianist Roger Kellaway with Jay Leonhart on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Summer New Orleans Music Festival. 8/14, Toots and the Maytals. 8/15, Moe Bandy and the Rodeo Clowns; Barbecue Bob and the Spareribs. 8/21,22, The Dirty Dozen. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 8/18, comedian Richard Belzer with Judy Orbach, Tues.–Thurs., Sun. at 9, Fri.–Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 8/29, comedians Jacki Mason and Danny Curtis, Mon.–Thurs. at 9 & 11:15. Thru 8/17, comedian Richie Gold with Chance Langton, Danny Curtis, J.J. Ramirez, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.–Thurs. 8–4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.–Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and comedian Terry Day. Thurs., magician Devlin and Terry Day. Fri.–Sat., magician Imam and comedian/magician Jerry Mitchell. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. AE.

BRASIL BRASIL—50 W. 72nd St., 873-0437. Restaurant with music for dancing. Fri. & Sat. from 10–4 a.m., Latin Revue. AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 8/31, The Hey Jackson Trio, with Hey on drums, Nick Palma on bass and Larry Intorella on piano, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE, CB, DC.

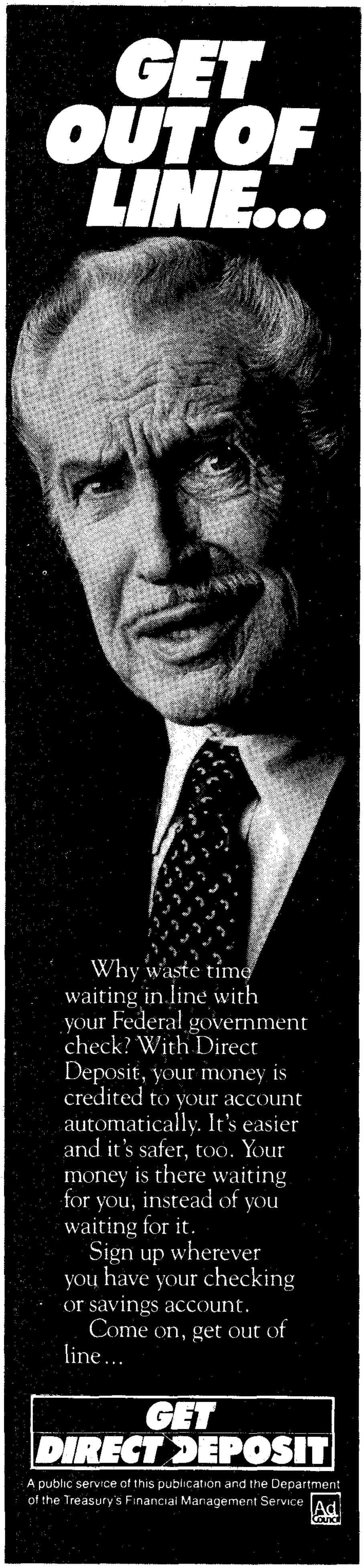
PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.–Sat. 10–4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. AE, V.

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 8/15, Martinho da Vila. 8/16,17, Pe de Boi - Power Samba



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Ad Council

Band. 8/21,22, Malopoets. 8/23, Loremil Machado. 8/24, Mikata. AE, V.

TAVERN ON THE GREEN—Central Park at W. 67th St., 873-3200. Dance in the outdoor garden to the sounds of popular swing and jazz of the 30's and 40's with Bill Sledge and his Hammers, Tues.–Sat. from 9-1 a.m. (weather permitting!). AE, CB, DC, MC, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 6–midnight, Fri.–Sat. 6–1 a.m. AE, CB, DC, MC, V.

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11. Pianist Ingrid Neilson plays Mon.–Fri. 5–8. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. AE.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—149 E. 57th St., 935-0244. 8/14,21, Leigh Clarkgranville. 8/15, Lorraine Bates. 8/16, Montage. 8/17, Lajuana Green. 8/18, Lise Commeyras. 8/20,22, The Entertainment Committee. 8/23, Vincente Demartino. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/29, the Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. AE, CB, DC, MC, V.

Hotel Rooms

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.–Fri. 7–11 p.m. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. AE, CB, DC, MC, V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, Tues.–Sat. 6–1 a.m., Thomas Lebrun plays Sun.–Mon. **Gold Room:** Afternoon tea daily 2:30–6:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, Tues.–Sat. 6–1 a.m. Herb Strizik, Sun.–Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues.,Thurs.–Sun. from 7–midnight, Mon. & Wed., pianist Betsy Hirsch takes over. Every Mon.-Fri., from 3-7, pianist Spencer Glanz, and Sat.-Sun., Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.–Fri. 5:30–10:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Sat.–Sun.pianist Nancy Winston, 6–11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30–1:30 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon., 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.–Sat. from 7:30. Marcy Stein sings & plays Mon.–Tues. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.–Sat. from 8. AE, CB, DC, MC, V.

CHINESE TEA ROOM—165 W. 56th St., 757-9522. Oriental restaurant with pianist-in-residence Tony Tamburello playing Mon.–Sat. 9–midnight. AE, DC, MC, V.

DIVINO—1542 Second Ave., bet. 80th–81st Sts., 517-9269. Every Tues., Wed. & Sat. from 9–1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Thurs. & Fri., Nancy Marano plays famous Broadway show tunes, past and present. AE, DC, MC, V.

FINALMENTE—575 Hudson St., 243-2577. Northern Italian restaurant with singer-pianist Leo Carusone, performing romantic continental tunes, every Wed.–Sat. from 8–midnight, thru 8/31. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.–Thurs. from 6 p.m. Sammy Goldstein plays Fri.–Sat. from 7:30. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.–Sat., 6:30–10. AE, CB, DC, MC, V.

WATER'S EDGE—44th Drive & the East River, LIC, 718-392-4055. Restaurant with international fare. Singer Millie Kaiserman and pianist Bill Halsey, Tues.–Sun. from 9:30 p.m. AE, CB, DC, MC, V.

Piano Rooms

DON'T TELL MAMA—343 W. 46th St., 757-0788. 8/19 at 8:30, singer Julie Sheldon. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 8/14,21, singer Carmel Ferrer. 8/15–17, singer Peter Alfano. 8/19, *Miss Gluch Returns,* with Fred Barton; 'For Play' - improv. group. 8/20,21, singer Ritamarie Kelly. 8/22–24, singer Linda Strasser. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Thru 8/17,20–24, Dick Wellstood. 8/18, Keith MacDonald. 8/19, John Colianni. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Continental/American restaurant featuring Scott Berry takes over Thurs.–Sat. 8–1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. AE, MC, V

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Sat. from 8:30 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.–Sat. from 8 p.m. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.–Sat. from 8 onwards. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Aug. 14

3:00/WNCN—Mozart: Serenade #13 in G, "Eine Kleine Nachtmusik."

WNYC—Benjamin Britten salutes Percy Grainger.

4:04/WQXR-AM/FM—Grieg: Peer Gynt, Suite #1; **J. C. Bach:** Sinfonia in B-Flat, Op. 18, #2; **Poulenc:** Suite Francaise.

5:00/WNCN—Moszkowski: Carmen Fantasy; **Saint-Saens:** Samson and Delilah: Danse des Pretresses de Dagon.

6:00/WNCN—Handel: Water Music: Suite #2 in D; **Sor:** Fantasy and Minuet; **Doppler:** Chanson d'amour, Op. 20.

7:00/WNYC—Boston Early Music Festival 1985. **A Beethoven recital.** The two piano-cello sonatas of Op. 5, the piano sonata Op. 31, #2 and the variations on Mozart's "Madchen oder Weibchen."

7:03/WQXR-AM/FM—Borne: Carmen Fantasy; **J. Stamitz:** Sinfonia in A; **Chopin:** Nocturne #12 in G, Op. 37, #2.

8:00/WNCN—L. Mozart: Sinfonia in D, "Peasant Wedding"; **Schumann:** Marchenbilder for Viola & Piano, Op. 113.

8:05/WQXR-AM/FM—Holst: The Planets.

9:00/WNCN—Auber: Bronze Horse: Ov; **Beethoven:** Cto for Piano #3 in c, Op. 37.

10:00/WNYC—Meet-the-Composer. Virgil Thomson, guest.

Thurs., Aug. 15

3:00/WNCN—Widor: Sym for Organ #6, Op. 42: Allegro; **Ravel:** Miroirs: Alborada del gracioso; **Czerny:** Variations on the aria "La Ricordanza."

WNYC—The complete music of Carl Ruggles.

4:04/WQXR-AM/FM—Haydn: Sym #38 in C; **Brahms:** Ballade #4 in b, Op. 10, #4; **Pachelbel:** Magnificat.

5:00/WNCN—M. Haydn: Cto for Trumpet in D; **Wassenaer:** Cto Armonico in A; **Lalo:** Norwegian Rhapsody.

6:00/WNCN—Boyce: Sym #8 in d; **C. P. E. Bach:** Trio Sonata in G; **Janacek:** Fiddler's Child.

7:03/WQXR-AM/FM—Geminiani: Cto Grosso #4 in d, Op. 7, #4; **Mendelssohn:** Duo Concertante for 2 Pianos; **Dvorak:** Notturno in B for Strings.

7:05/WNYC—Bloch: String Qt #5; **Chopin:** Ballade #3 in A-Flat.

8:00/WNCN—Beethoven: Sonata for Piano #20 in G, Op. 49, #2; Sym #6 in F, Op. 68, "Pastoral."

WNYC—Concertgebouw Orchestra. **Stravinsky:** Symphonies for Wind Instruments; **Prokofiev:** Cto for Piano & Orch #2 in g; **Britten:** Spring Sym, Op. 44.

8:05/WQXR-AM/FM—Handel: Organ Cto #7 in A; **Sibelius:** Sym #6 in d.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. English Chamber Orchestra, conducted by Jeffrey Tate. With soprano Benita Valente, violinists Issac Stern and Salvatore Accardo, oboist Han de Vries. **Rachmaninoff:** "Vocalise," Op. 34, #14; **Vivaldi:** Cto Grosso for Two Violins & Strings in a, Op. 3, #8; **Cimarosa:** Cto for Oboe & Strings in c; **Mozart:** Sym #40 in g.

Fri., Aug. 16

3:00/WNCN—Danzi: Woodwind Qnt in g, Op. 56, #2; **Britten:** Simple Sym, Op. 4; **Bach:** Chorale Preludes.

WNYC—Schoenberg: Gurrelieder.

4:04/WQXR-AM/FM—Handel: Cto Grosso in d, Op. 6, #10; **Mendelssohn:** Songs Without Words, Op. 30: #3, #4 & #6.

5:00/WNCN—Delibes: Sylvia: Act III: Suite; **Telemann:** Cto for 3 Trumpets, 2 Oboes, Timpani, Strings & Continuo in D.

6:00/WNCN—Mussorgsky: Night on Bald Mountain; **Handel:** Sonata for Violin & Continuo in A, Op. 1, #3; **Severac:** En Vacances: Book II.

7:00/WNYC—Boston Early Music Festival 1985. **Handel's** Teseo. With sopranos Judith Nelson, Nancy Armstrong, Christine Armistead, Randall Wong, countertenors Drew Minter, Steven Richards, The Boston Early Music Festival Orch, harpsichordist John Gibbons.

7:03/WQXR-AM/FM—Mica: Sinfonia in D; **Gershwin:** Rhapsody in Blue; **Sibelius:** Humoresques, Op. 87b, #1 & #2.

8:00/WNCN—Borodin: Sym #2 in b; **Hofstetter:** Qt in F, Op. 3, #5; **Wagner:** Die Walkure: Magic Fire Music.

8:05/WQXR-AM/FM—Howells: Cto for String Orch; **Britten:** Peter Grimes: Four Sea Interludes, Op. 33a.

9:00/WNCN—Telemann: Sonata for Recorder, Solo Harpsichord & Continuo in B-Flat.

Sat., Aug. 17

10:00 a.m./WNCN—Bach: Cto in F, "Italian"; **Grieg:** Peer Gynt Suite #1, Op. 46; **Boyce:** Cto Grosso for Strings in e.

WNYC—Elgar: Enigma Variations, Op. 36; **Cherubini:** Requiem in c; **Panufnik:** Sinfonia Sacra.

10:04 a.m./WQXR-AM/FM—Bach: Suite #2 in b; **Mozart:** Adagio & Fugue in c; **R. Strauss:** Sym for Winds.

11:00 a.m./WNCN—Handel: Suite for Harpsichord #1; **Gershwin:** An American in Paris; **Vorisek:** Sonata for Piano in b-flat, Op. 20.

12:00/WNYC—Library of Congress Chamber Music. The Beaux Arts Trio. **Beethoven:** Trio in G, Op. 1, #2; 14 Variations in E-Flat on an Original Theme, Op. 44; Trio in One Movement, Op. Posth.; Trio in E-Flat, Op. 70, #2.

2:00/WNCN—Waterloo Festival. Waterloo Festival Orchestra. Gerard Schwarz, conductor. With violinist Itzhak Perlman. **Ravel:** Rapsodie espagnole; **Kodaly:** Hary Janos Suite; **Brahms:** Cto for Violin in D, Op. 77.

WNYC—Stravinsky: Pulcinella Suite.

2:05/WQXR-AM/FM—Puccini: Turandot (Marton, Carreras, Ricciarelli, Chorus & Orch of the Vienna State Opera/Maazel).

4:00/WNCN—Mozart: Sonata for Piano #17 in D; **Sibelius:** Karelia Suite, Op. 11.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

7:00/WNCN—Anniversary Concert. **Antonio Salieri.** Menuetto; Variazioni sull'aria "La Follia di Spagna"; Cto for Flute & Oboe in C; La Fiera di Venezia: Ov.

8:00/WNCN—Artist's Image. Jean Martinon, conductor. **Ibert:** Divertissement; **Meyerbeer:** Patineurs: Ballet Suite; **Bruch:** Kol Nidrei, Op. 47.

9:00/WKCR—Opera Topics. Lorenzo Alvary, host.

WNCN—Saturday Night Opera. **Verdi:** La Forza del Destino (Callas, Nicolai, Tucker, Clabassi, La Scala Orch & Chorus/Serafin).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor. With clarinetist Franklin Cohen. **Rossini:** The Italian Girl in Algiers: Ov; **Spohr:** Clarinet Cto; **Dvorak:** Sym #8 in G, Op. 88.

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. With guest Ethan Mordden. **Bellini:** La Straniera (Scotto).

Sun., Aug. 18

9:04 a.m./WQXR-AM/FM—Mozart: Qt #22 in B-Flat; **Bach:** Brandenburg Cto #4 in G; **Sibelius:** Sym #7 in C.

10:00 a.m./WNCN—Classic Guitar. **Tchaikovsky:** Souvenir d'un lieu cher, Op. 42, #3: Melodie.

WNYC—Bach: French Suite #5; **Beethoven:** Sonata #29 in B-Flat, "Hammerklavier"; **Rossini:** Un petit train de plaisir.

11:00 a.m./WNCN—Telemann: Cto for Viola in G; **M. Haydn:** Cto for Trumpet in C.

12:00/WNYC—The Frick Collection. Jeffrey Kahane, pianist. **Bach:** Partita #4 in D; **Schumann:** Waldszenen, Op. 82; **Liszt:** 2 Schumann Songs, Two Concert Etudes, Die Lorelei, Tarantella.

1:00/WNCN—Milwaukee Symphony Orchestra. Lukas Foss, conductor. With sopranos Marjorie Fowler, Joyce Carter, mezzo-soprano Cynthia Anderson, tenor Kurt R. Hansen, bass David Berger, Wisconsin Conservatory Sym Chorus. **Bach:** Mass in b.

2:00/WNYC—Prokofiev: Cinderella, excerpts.

3:04/WQXR-AM/FM—New York Philharmonic. Myung-Whun Chung, conductor. With violinist Elmar Oliveira. **E. Brown:** Cross Sections and Color Fields; **Tchaikovsky:** Cto for Violin & Orch in D, Op. 35.

4:00/WNCN—Schumann: Cto for Cello in a, Op. 129; **Alberti:** Sonata for 2 Trumpets & Violins in D; **L. Salzedo:** Capriccio for Brass Qnt.

5:00/WNCN—C. Stamitz: Sinfonia Concertante for Violin & Viola in D; **Schubert:** Qt #12 in c, "Quartettsatz"; **Boccherini:** Sonata for Cello & Piano in C.

6:00/WNYC—St. Louis Symphony. **Haydn:** Cello Cto in C; **Bruckner:** Sym #5 in B-Flat.

7:00/WNCN—Anniversary Concert. **Georges Enesco.** Pavanne; Sonata for Violin & Piano #3 in a, Op. 25; Roumanian Rhapsody in D, Op. 11, #2; Prelude for Violin, Op. 9.

8:00/WNYC—Pipedreams: Lahti Organ Festival II. Solo performances recorded in concert on the 1979 Virtanen organ at Lahti's Church of the Cross. Works by **Messiaen, de Grigny, Homilius, Rogg, Reger, Bach, Gunnar-Idenstam, Viitala.**

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** Oberto (Bergonzi, Panerai, Dimitrova, Baldani, Munich Radio Orch/Gardelli).

Mon., Aug. 19

3:00/WNCN—Handel: Royal Fireworks Music; **Satie:** Descriptions automatiques; **Bach:** Art of the Fugue.

WNYC—Pfitzner: Sym #1; **Reger:** Clarinet Qnt.

4:04/WQXR-AM/FM—Mozart: Piano Cto #4 in G; **Britten:** Gloriana: Courtly Dances; **Borodin:** Prince Igor: Dances of the Polovtsi.

5:00/WNCN—Beethoven: Leonore Ov #2, Op. 72a; **Mozart:** Divertimento in D; **Holst:** Planets, Op. 32: Jupiter.

6:00/WNCN—Vivaldi: Cto for Violin in a, Op. 7, #4; **Haydn:** Sonata for Piano #56 in D; **Borodin:** Scherzo in D, "Les Vendredis"; **Vivaldi:** Cto for Viola in d.

7:00/WNYC—Bruckner: String Qt in F.

7:03/WQXR-AM/FM—Weber: Invitation to the Dance; **Haydn:** Nocturne #3 in C; **Granados:** Spanish Dance #2.

8:00/WNCN—Glinka: Valse-Fantaisie; **Dowland:** Dances; **Falla:** Fantasia Betica.

WNYC—Bach Gesellschaft. From the home of Oscar de la Renta. **Bach:** Prelude & Fugue in a; 15 Two-Part Inventions; French Suite #2 in c; Toccata in D.

8:05/WQXR-AM/FM—Mozart: Sym #38 in D; **Honneger:** Cto da Camera for Flute, English Horn & Strings.

9:00/WNCN—Great Concerts From the Y. Recorded at the 92nd Street Y. Elmar Oliveira, violin, and Robert McDonald, piano. **Bach:** Sonata for Violin & Harpsichord in c; **R. Strauss:** Sonata for Violin & Piano in E-Flat, Op. 18; **Beethoven:** Sonata for Violin & Piano in G, Op. 30, #3; **Schoenberg:** Fantasy for Violin & Piano, Op. 47; **Bloch:** Baal Shem: Three Pictures of Chassidic Life.

WNYC—Ravel: Mother Goose Suite; **Ben-Haim:** Sym #2; **Camilleri:** Piano Trio; **Alfven:** Midsommarvaka.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. With cellist Yo-Yo Ma. **Beethoven:** Sym #4, Op. 60; **Dvorak:** Cello Cto, Op. 104.

Tues., Aug. 20

3:00/WNCN—C. P. E. Bach: Sym #3 in F; **Brahms:** Variations on a Theme by Haydn, Op. 56a; **Muffat:** Cto #1, "Bona Nova."

WNYC—A tribute to Ginette Neveu.

4:04/WQXR-AM/FM—J. Stamitz: Sinfonia Pastorale in D; **Chopin:** Scherzo #2 in b-flat; **Copland:** El Salon Mexico.

5:00/WNCN—Bonporti: Cto a Quattro in F, Op. 11, #6; **J. Strauss Jr.:** Let the Millions Embrace Waltz, Op. 443; **Ricciotti:** Concertino for 4 Violins, Viola, Cello & Basso Continuo #1 in G.

6:00/WNCN—Albinoni: Cto in F, Op. 10, #7; **Bach:** Partita for Harpsichord in A; **Lalo:** Le Roi d'Ys: Ov.

7:03/WQXR-AM/FM—Handel: Cto #1 in B-Flat for 2 Wind Bands & Strings; **Vaughan Williams:** Suite of English Folk Songs; **Gottschalk:** Columbia.

8:00/WNCN—Mozart: Abduction From the Seraglio, Ov; **Paisiello:** Cto for Harpsichord in C; **Bach:** Trio Sonata in G; **Verdi:** La Traviata: E Strano! . . . Sempre libera.

WNYC—New Music Los Angeles. Festival of Music Made in Los Angeles. Part I. **Stravinsky:** Greeting Prelude; **Toch:** Pinocchio: A Merry Overture; **Weiss:** Theme & Variations.

8:05/WQXR-AM/FM—Mozart: Sym #38 in D.

9:00/WNCN—Beethoven: Creatures of Prometheus, Op. 43: Ov; **Verdi:** Qt in e.

9:06/WQXR-AM/FM—Montreal Symphony Orchestra. Charles Dutoit, conductor.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Aug. 14–16 and 19–20

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNEW**
212-535-1000
❼ **WABC**
212-887-7777
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⓫ **WPIX**
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㉑ **WLIW**
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㉛ **WNYC**
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🅗 **HOME BOX OFFICE**
212-484-1100
🅝 **UPTOWN**
212-942-7200
🅢 **SHOWTIME**
212-708-1600
🅦 **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
❾ Jimmy Swaggart
⓫ Civic Programming (except Mon)
Mon/Tom and Jerry
🅗 Wed/It's No Crush, I'm in Love

6:30
❷ ❹ News
❺ Groovie Ghoulies
❾ 700 Club
⓫ Great Space Coaster
🅗 Fri/Bobby and Sarah
Mon/**Movie:** Goldy—The Last of the Golden Bears
🅢 Wed/**Movie:** A Case of Libel
Fri/**Movie:** Raffles

7:00
❷ Morning News
❹ Today
❺ Fat Albert and the Cosby Kids
❼ Good Morning America
⓫ Pink Panther
🅗 Wed/My Father, My Rival
Thu, Tue/A Very Delicate Matter
🅢 Thu/**Movie:** Doctors and Nurses
Mon/Barn Burning

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Scooby Doo
🅗 Fri/Banjo, the Woodpile Cat
🅢 Tue/**Movie:** A Tale of Two Cities (animated)

8:00
❺ Woody Woodpecker
⓫ Superfriends
🅗 Wed/**Movie:** Curse of the Pink Panther
Thu/**Movie:** Right of Way (cc)
Fri/**Movie:** The Seven Magnificent Gladiators
Mon/**Movie:** Cannonball Run II (cc)
Tue/**Movie:** Gandhi
🅢 Wed/**Movie:** The Sword of the Valiant
Fri/**Movie:** Cannonball Run II
Mon/**Movie:** Mother Lode

8:30
❺ Flintstones
❾ Romper Room
⓫ Munsters
🅢 Thu/Barn Burning

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Incredible Hulk
🅢 Tue/Paper Chase
🅦 Wed/**Movie:** The Devonsville Terror
Thu/**Movie:** Under the Volcano
Fri/**Movie:** Strange Invaders
Mon/**Movie:** Purple Rain
Tue/**Movie:** Meatballs Part II

9:30
❷ Anything for Money
❺ Gilligan's Island
❾ Flying Nun
🅗 Fri/**Movie:** Streets of Fire

10:00
❷ $25,000 Pyramid
❹ Silver Spoons
❺ Bionic Woman
❾ Gidget
⓫ Mork & Mindy
🅗 Wed/**Movie:** Hanky Panky
Thu/Not *Necessarily* the News
Mon/**Movie:** The Terry Fox Story (cc)
🅢 Wed,Mon/**Movie:** Kind Lady
Thu/**Movie:** Reunion in Vienna
Fri/**Movie:** Prisoner of War
Tue/**Movie:** Skirts Ahoy!

10:30
❷ Press Your Luck
❹ Sale of the Century
❼ Comedy Take
❾ Partridge Family
⓫ Family
🅗 Thu/**Movie:** Strange Invaders (cc)
🅦 Wed/**Movie:** Amityville: The Demon

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Make Room for Daddy
❼ Angie
❾ Bewitched
🅦 Thu/**Movie:** Beyond the Limit
Fri/**Movie:** Star Trek III: The Search for Spock
Mon/**Movie:** Raiders of the Lost Ark
Tue/**Movie:** On Golden Pond

11:30
❹ Scrabble
❺ Carol Burnett
❼ All-Star Blitz
❾ I Dream of Jeannie
⓫ Best Talk in Town
🅗 Fri/Video Jukebox
Tue/Not *Necessarily* the News
🅢 Wed/Cloak and Dagger (cc)
Mon/Jackie Gleason's Second Honeymoon

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
🅗 Wed/**Movie:** Friendly Persuasion
Thu/**Movie:** Cannonball Run II (cc)
Fri/**Movie:** O'Hara's Wife
Mon/**Movie:** Once Upon a Spy
Tue/**Movie:** The Adventures of Buckaroo Banzai
🅢 Thu/**Movie:** Red Dawn
Fri/Barry Manilow at Blenheim Palace
Tue/**Movie:** The Black Stallion Returns

12:15
🅦 Wed/**Movie:** Eddie and the Cruisers

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Union Station (1950). William Holden, Barry Fitzgerald, Lee Marvin. Early police procedural.
Thu/**Movie:** The Leather Saint (1956). Paul Douglas, John Derek. Clergyman turns boxer.
Fri/**Movie:** The Trap (1959). Richard Widmark, Tina Louise.
Mon/**Movie:** Attack on Terror: The FBI Versus the Ku Klux Klan (1975). Rip Torn, Dabney Coleman. Part 1. The Klan linked to civil-rights murders in '64.
Tue/**Movie:** Attack on Terror: The FBI Versus the Ku Klux Klan (1975). Part 2 (conclusion).
🅢 Mon/**Movie:** Smokey and the Bandit Part 3

12:45
🅦 Thu/**Movie:** Daniel

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Joker's Wild (except Thu)
Thu/Greats of the Game (tentative)
🅦 Fri/**Movie:** The Dead Zone
Mon/**Movie:** Richard Pryor Here and Now
Tue/**Movie:** Bachelor Party

1:30
❷ As the World Turns
❾ Tic Tac Dough (except Thu)
Thu/**Baseball:** Philadelphia Phillies vs. Mets (tentative)
🅗 Fri/Missing Persons—Four True Stories
🅢 Wed/**Movie:** Never Say Never Again (cc)
Fri/Weird Al Yankovic: The Compleat Al on Showtime Comedy Spotlight

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Dating Game (except Thu)
⓫ Wed, Fri/Pink Panther
🅗 Thu/Philip Marlowe—Private Eye (cc)
Mon/**Movie:** Curse of the Pink Panther
Tue/**Movie:** O'Hara's Wife
🅢 Thu, Mon/**Movie:** Dreamscape
Tue/**Movie:** Red Dawn
🅦 Wed/**Movie:** The Devonsville Terror

2:15
❺ Popeye

2:30
❷ Capitol
❾ Newlywed Game (except Thu)
⓫ Pink Panther
🅗 Wed/**Movie:** Zelig
Fri/**Movie:** Eddie Macon's Run
🅢 Fri/**Movie:** Raffles

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Hawaii Five-O (except Thu)
⓫ Superfriends
🅗 Thu/**Movie:** Brian's Song
🅦 Thu/**Movie:** Under the Volcano
Fri/**Movie:** Strange Invaders
Mon/**Movie:** Purple Rain
Tue/**Movie:** Meatballs Part II

3:30
❺ Woody Woodpecker and Bugs Bunny
⓫ Heathcliff
🅗 Tue/**Movie:** Strange Invaders (cc)
🅦 Wed/**Movie:** Amityville: The Demon

4:00
❷ Rockford Files
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ S.W.A.T. (except Thu)
⓫ Voltron
⓭ Sesame Street (cc)
🅗 Wed/My Father, My Rival
Fri/College (cc)
Mon/**Movie:** Goldy—The Last of the Golden Bears
🅢 Wed/**Movie:** The Black Stallion Returns
Thu/**Movie:** Doctors and Nurses
Fri/**Movie:** Windwalker
Mon/Barn Burning
Tue/**Movie:** A Tale of Two Cities (animated)

4:30
❹ People's Court
❺ Batman
❼ Divorce Court
❾ Thu/Tic Tac Dough
⓫ Laverne & Shirley
🅗 Thu/**Movie:** No Big Deal

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
❾ Vega$ (except Thu)
Thu/Dating Game
⓫ Little House on the Prairie
⓭ Reading Rainbow (cc)
🅗 Wed/It's No Crush, I'm in Love
Fri/Bobby and Sarah
Tue/A Very Delicate Matter
🅢 Mon/**Movie:** Sherlock Holmes in the Baskerville Curse
🅦 Wed/Simon and Garfunkel
Thu/**Movie:** The Stone Boy
Fri/**Movie:** The Last Starfighter
Mon/**Movie:** Eddie and the Cruisers
Tue/**Movie:** Moon Madness

5:30
❾ Thu/Newlywed Game
⓭ Everybody Here
🅗 Mon/Last of the Red Hot Dragons
🅢 Thu/**Movie:** A Tale of Two Cities (animated)
Tue/Righteous Apples

Evening, Aug. 14–16 and 19–20

Wed., Aug. 14

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Who's Taking the Heat?
㉛ World Chronicle
🅗 **Movie:** Once Upon a Spy
🅢 **Movie:** The Sword of the Valiant

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Saving Energy
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ ❾ News
❺ M*A*S*H
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
🅦 **Movie:** Eddie and the Cruisers

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ **Baseball:** Philadelphia Phillies vs. Mets (tentative)
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ I Had Three Wives
❹ Highway to Heaven
❺ PM Magazine
❼ Rock 'n' Roll Summer Action
⓫ Barney Miller
⓭ New Jersey Summerfare—Choir Festival at Ocean Grove
㉑ Nanny
㉛ Video Music Box
🅗 **Movie:** Gandhi (cc)
🅝 **Movie:** The River
🅢 Faerie Tale Theatre (cc)

8:30
❺ Carol Burnett
⓫ **Baseball:** Yankees vs.

Chicago White Sox (tentative)

9:00
2 Movie: The Lost Honor of Kathryn Beck (1984). Marlo Thomas.
4 Facts of Life
5 Merv Griffin
7 Dynasty (cc)
21 The Fall and Rise of Reginald Perrin
31 National Geographic Special—Born of Fire
S Movie: Cloak and Dagger (cc)
W Movie: Purple Rain

9:05
13 Normandy to Berlin: A War Remembered

9:30
4 Double Trouble
21 The Bounder

10:00
4 Heart Beat
5 News
7 Hotel (cc)
21 Monty Python
31 Jacksonville and All That Jazz II
N Movie: Clarence and the Angel

10:30
9 Greats of the Game (tentative)
13 Return to Iwo Jima
21 The Hitchhiker's Guide to the Galaxy

11:00
2 4 7 11 News
5 WKRP in Cincinnati
9 Bizarre
21 Nightly Business Report
31 Switch On Japan
S Movie: They're Playing With Fire
W Movie: Between the Sheets

11:30
2 Movie: Sidekicks (1974). Lou Gossett.
4 Tonight Show
5 Kojak
7 Nightline
9 Hawaii Five-O
11 Odd Couple
21 Long Island Report
H Movie: Midnight Express

11:35
13 MacNeil/Lehrer NewsHour

12 **MIDNIGHT**
7 Eye on Hollywood
11 Honeymooners
N Movie: Barbarella

12:30
4 David Letterman
5 Naked City
7 New $100,000 Name That Tune
9 Best of Saturday Night Live
11 Space: 1999
W Movie: Amityville: The Demon

12:35
13 Lifeline (cc)

12:45
S Movie: Never Say Never Again (cc)

1:00
2 New Avengers
7 Movie: Summer and Smoke (1961). Rita Moreno, Geraldine Page.
9 Joe Franklin

1:30
4 11 News

1:35
H Movie: Love Letters

1:36
5 Hogan's Heroes

2:00
2 News
4 Sally Jessy Raphaël
9 Movie: She'll Have to Go (1962). Anna Karina, Bob Monkhouse.
11 Movie: Class of '44 (1973). Gary Grimes.
W Movie: The Devonsville Terror

2:06
5 Movie: The Face of Fu Manchu (1965). Christopher Lee.

2:30
4 Ben Casey

3:00
S Movie: The Black Stallion Returns

3:10
H Movie: Neighbors

3:30
4 Ben Casey
W Simon and Garfunkel

4:00
9 Joe Franklin
11 Emergency!

4:01
5 Rituals

4:30
4 Here's Lucy

4:50
H Movie: Curse of the Pink Panther

5:00
4 Here's Lucy
9 News
11 Life of Riley
S Movie: Cloak and Dagger (cc)

5:30
4 Twenty-Minute Workout
7 Morning Stretch
11 News

Thu., Aug. 15

6:00
2 4 7 News
5 What's Happening
9 Police Woman
11 Private Benjamin
13 New Jersey Nightly News
21 Rod & Reel
31 *Why in the World*
H Movie: Strange Invaders (cc)

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Roughing It
31 City Comment

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Bosom Buddies
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Innovation
S Barn Burning
W Movie: Come and Get It

7:30
2 Wheel of Fortune
4 Family Feud
5 Archie Bunker's Place
7 Entertainment Tonight
9 *Sale of the Century*
11 News
21 Long Island Report
31 Dr. Who

H Not *Necessarily* the News

8:00
2 Magnum, P.I.
4 Cosby Show
5 PM Magazine
7 Movie: The Buddy Holly Story (1978). Gary Busey, Don Stroud.
9 News
11 Movie: Winds of Autumn (1975). Earl Smith, Charles Pierce.
13 Evening at Pops—Fiedler's Greatest Hits
21 From *Star Wars* to *Jedi:* The Making of a Saga
31 Video Music Box
H Movie: Until September (cc)
N Movie: Monika
S Movie: Red Dawn

8:30
4 Family Ties
5 Carol Burnett
9 Tic Tac Dough

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
9 Special: Years of Danger, Years of Hope: The Postwar World
31 Windsinger
W Movie: Beyond the Limit

9:05
13 Mystery!—Reilly: Ace of Spies (cc)

9:30
4 Night Court
21 This Old House (cc)
31 Crossroads of Culture: The Ballet in Europe

10:00
2 Beyond the Altar: The Catholic Church in New York
4 Hill Street Blues
5 11 News
7 20/20 (cc)
21 The Kingston Trio and Friends: Reunion
31 Tony Brown's Journal
H Movie: Cannonball Run II (cc)
N Movie: After the Rehearsal
S Brothers (cc)

10:15
13 Mystery!—Reilly: Ace of Spies (cc)

10:30
31 America's Black Forum
S Washingtoon

11:00
2 4 7 News
5 WKRP in Cincinnati
9 Bizarre
11 Odd Couple
31 Switch On Japan
S Movie: Dreamscape
W Movie: Desires Within Young Girls

11:25
13 MacNeil/Lehrer NewsHour

11:30
2 Columbo
4 Tonight Show
5 Kojak
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 *Nightly Business Report*

11:55
H Rodney Dangerfield Hosts the 9th Annual Young Comedians Special

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-O
11 Space: 1999
21 Long Island Report
N Movie: Le Dernier Combat

12:15
13 Masterpiece Theatre—The Citadel (cc)

12:30
4 David Letterman
5 Naked City
7 New $100,000 Name That Tune
W Movie: Daniel

12:40
2 New Avengers

12:45
S Movie: Revenge of the Ninja

1:00
7 Movie: The Love Boat II (1977). Bert Convy.
9 Joe Franklin
11 Twilight Zone
H Movie: Private School

1:30
4 11 News

1:36
5 Hogan's Heroes

2:00
2 News
4 Sally Jessy Raphaël
9 Movie: Carry On Teacher (1963). Ted Ray.
11 Lifestyles of the Rich and Famous

2:06
5 Movie: The Last Four Days (1977). Rod Steiger.

2:30
4 Ben Casey
H Philip Marlowe—Private Eye (cc)
S Movie: Smokey and the Bandit Part 3

2:45
W Movie: Under the Volcano

3:00
11 Children Running Out of Time

3:30
4 Ben Casey
H Movie: Brian's Song

3:58
5 Rituals

4:00
9 Joe Franklin
11 Emergency!

4:05
S Brothers (cc)

4:30
4 Here's Lucy

4:50
H Movie: Until September (cc)
S Movie: A Tale of Two Cities (animated)

5:00
4 Here's Lucy
9 News
11 It's Your Business

5:30
4 Twenty-Minute Workout
7 Morning Stretch
11 News

Fri., Aug. 16

6:00
2 4 7 News
5 What's Happening
9 Police Woman
11 Private Benjamin
13 *New Jersey Nightly News*
21 Motorweek
31 Tony Brown's Journal
H Movie: Midnight Madness (cc)
S Movie: Scarface (1932)

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Victory Garden
31 City Comment

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Bosom Buddies
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Why in the World
W Movie: The Neverending Story

7:30
2 To Your Health
4 Family Feud
5 Archie Bunker's Place
7 Entertainment Tonight
9 Sale of the Century
11 News
21 Long Island Report
31 Dr. Who

8:00
2 Dukes of Hazzard
4 Knight Rider
5 PM Magazine
7 Webster (cc)
9 News
11 Baseball: Boston Red Sox vs. Yankees (tentative)
13 Washington Week in Review
21 A Love Class . . . With Leo Buscaglia
31 *Video Music Box*
H Movie: Streets of Fire (cc)
N Movie: A Boy and His Dog
S Movie: Cannonball Run II (cc)

8:30
5 Special: Elvis Presley—Comeback
7 Comedy Factory
9 Tic Tac Dough
13 Wall $treet Week

9:00
2 Movie: Not Just Another Affair (1982). Victoria Principal.
4 The Motown Review Starring Smokey Robinson
7 Benson (cc)
9 Movie: Adios Amigo (1975). Richard Pryor.
13 Great Performances—Brideshead Revisited (1)
21 Movie: King of Hearts (1966). Alan Bates.
31 Masterpiece Theatre—The Citadel
W Movie: Star Trek III: The Search for Spock

9:30
7 Off the Rack (cc)

10:00
4 Miami Vice
5 News
7 The World's Funniest Commercial Goofs Part 3
31 Eye on Dance
H Movie: Revenge of the Nerds (cc)
N Movie: Quatermass II
S Weird Al Yankovic: The Compleat Al on Showtime Comedy Spotlight

10:30
11 News
31 Looking East

11:00
2 4 7 News
5 WKRP in Cincinnati
9 Bizarre
11 Odd Couple
13 Great Performances—Brideshead Revisited (2)
21 Nightly Business Report
31 Switch On Japan
S Movie: Apocalypse Now
W Movie: Misbehavin'

11:30
2 Movie: The Stalking Moon (1969). Gregory Peck, Eva Marie Saint.
4 Tonight Show
5 Kojak
7 Nightline
9 TV 2000
11 Honeymooners
21 Long Island Report
N Movie: La Jetée

11:35
H Movie: Blackout (cc)

12 **MIDNIGHT**
7 Eye on Hollywood
11 Space: 1999
N Movie: Born in Flames

12:15
13 Great Performances—Brideshead Revisited (3)

12:30
4 Friday Night Videos
5 Summer Concert Series: Billy Squier
7 New York Hot Tracks
9 Best of Saturday Night Live
W Movie: Wild Dallas Honey

1:00
9 Joe Franklin
11 Twilight Zone

1:15
13 Great Performances—Brideshead Revisited (4)

1:20
H Movie: Eddie Macon's Run

1:30
5 America's Top Ten
11 News
S Movie: Joy of Flying

1:45
2 Record Guide

2:00
4 News
5 Movie: Robin and the Seven Hoods (1964). Frank Sinatra, Dean Martin.
7 Movie: Things to Come (1936). Raymond Massey.
9 Movie: Rocket Attack, USA (1959). Monica Davis, John McKay.
11 Solid Gold
W Movie: The Dead Zone

2:15
2 Movie: Killdozer (1974). Clint Walker.
13 Great Performances—Brideshead Revisited (5)

2:30
4 Sally Jessy Raphaël

2:50
S Barry Manilow at Blenheim Palace

2:55
H Movie: Vice Squad

3:00
4 Music City USA
11 Kung Fu

3:10
13 Great Performances—Brideshead Revisited (6)

3:30
4 Ben Casey
9 Movie: Track of the Moon Beast (1976). Chase Cordell.

SOLUTIONS TO LAST WEEK'S PUZZLES

A	L	L	T	H	E	R	A	G	E	■	E	W	E	S
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TELEVISION

3:55
② Newsmakers

4:00
⑦ New $100,000 Name That Tune
⑪ Emergency!
Ⓦ Movie: Strange Invaders

4:05
⑬ Great Performances—Brideshead Revisited (7)

4:10
Ⓢ Movie: Scarface (1932)

4:25
② Movie: Fantastic Invasion of Planet Earth (1966). Michael Cole.

4:30
④ Hit City

4:32
⑤ Rituals

4:40
Ⓗ Movie: Revenge of the Nerds (cc)

5:00
④ Ben Casey
⑨ News
⑪ U.S. Farm Report
⑬ Great Performances—Brideshead Revisited (8)

5:30
⑪ News

5:45
Ⓢ Movie: Windwalker

Mon., Aug. 19

6:00
② ④ ⑦ News
⑤ What's Happening
⑨ Police Woman
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Woodwright's Shop
㉛ Cityscope
Ⓗ Movie: Streets of Fire (cc)

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ City Comment
Ⓢ Movie: Smokey and the Bandit Part 3

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Bosom Buddies
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College Presents
Ⓦ Movie: Phar Lap

7:30
② Wheel of Fortune
④ Family Feud
⑤ Archie Bunker's Place
⑦ Entertainment Tonight
⑨ Sale of the Century
⑪ News
㉑ Long Island Report
㉛ Dr. Who

8:00
② Scarecrow and Mrs. King
④ Special: Today—at Night
⑤ Movie: Shogun. Richard Chamberlain, Toshiro Mifune. Part 1 of 6.
⑦ Hardcastle and McCormick (cc)
⑨ News
⑪ Lifestyles of the Rich and Famous—The Superstars
⑬ Smithsonian World
㉑ Kate and Anna McGarrigle in Concert With Linda Ronstadt and Maria Muldaur
㉛ Video Music Box
Ⓗ Movie: Fame
Ⓝ Movie: Skyline
Ⓢ Jackie Gleason's Second Honeymoon (cc)

8:30
⑨ Tic Tac Dough

9:00
② Kate & Allie
④ Movie: Of Mice and Men (1981). Robert Blake.
⑦ Football: Denver Broncos vs. San Francisco 49ers (pre-season)
⑨ Movie: The Day the Earth Caught Fire (1962). Janet Munro, Leo McKern.
㉑ Movie: Woodstock (1970). Jimi Hendrix, Ten Years After, The Who, Crosby, Stills and Nash, Santana.
㉛ Counterpoint: The Federal Role in Education
Ⓢ Movie: Heat and Dust
Ⓦ Movie: Raiders of the Lost Ark

9:05
⑬ Great Performances—Dance in America: *Don Quixote*

9:30
② Newhart
㉛ Alive From Off Center

10:00
② Cagney & Lacey
⑤ ⑪ News
㉛ Jacksonville and All That Jazz II
Ⓝ Movie: Persona

10:15
Ⓗ Movie: Private School

11:00
② News
⑤ WKRP in Cincinnati
⑨ Bizarre
⑪ Odd Couple
⑬ Great Performances—Brideshead Revisited (8)
㉛ Switch On Japan
Ⓦ Movie: L' Amour

11:30
② Simon & Simon
④ News
⑤ Kojak
⑨ Hawaii Five-O
⑪ Honeymooners
Ⓢ Movie: Revenge of the Ninja

11:45
Ⓗ Movie: Cannonball Run II (cc)

12 MIDNIGHT
④ Best of Carson
⑦ News
⑪ Twilight Zone
⑬ Great Performances—Brideshead Revisited (9)
㉑ Nightly Business Report
Ⓝ Movie: The Ritual

12:30
⑤ Naked City
⑦ Nightline
⑨ Best of Saturday Night Live
⑪ Space: 1999
㉑ Long Island Report
Ⓦ Movie: Richard Pryor Here and Now

12:40
② Movie: How Sweet It Is (1968). James Garner.

1:00
④ David Letterman
⑦ New $100,000 Name That Tune
⑨ Joe Franklin
⑬ Mystery!—Reilly: Ace of Spies (cc)
Ⓢ Movie: Dreamscape

1:30
⑦ Movie: Beach Party (1963). Frankie Avalon.
⑪ News

1:32
⑤ National Superstars

1:40
Ⓗ Movie: Curse of the Pink Panther

2:00
② ④ News
⑨ Movie: Run of the Arrow (1957). Rod Steiger.
⑪ Movie: The Big Noise (1944). Stan Laurel, Oliver Hardy.

2:30
④ Sally Jessy Raphaël
Ⓦ Movie: Purple Rain

2:32
⑤ Best of Midday

2:45
Ⓢ Gallagher: Over Your Head

3:00
④ Ben Casey

3:30
⑪ F Troop

3:32
⑤ Off the Set

3:35
Ⓗ Movie: Streets of Fire (cc)

3:45
Ⓢ Movie: Mother Lode

4:00
④ Ben Casey
⑨ Joe Franklin
⑪ Abbott and Costello

4:02
⑤ Rituals

4:30
⑪ Biography: Knute Rockne

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:15
Ⓗ Movie: The Terry Fox Story (cc)

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑪ News

5:45
Ⓢ Movie: Sherlock Holmes in the Baskerville Curse

Tue., Aug. 20

6:00
② ④ ⑦ News
⑤ What's Happening
⑨ Police Woman
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Aloha China
㉛ International Edition
Ⓗ Movie: Right of Way (cc)
Ⓢ Movie: The One and Only

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ New York's Master Chefs
㉛ City Comment

7:00
② ④ ⑦ ⑨ News
⑤ M*A*S*H
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
Ⓦ Movie: On Golden Pond

7:30
② Wheel of Fortune
④ Family Feud
⑤ Archie Bunker's Place
⑦ Entertainment Tonight
⑨ Baseball: Mets vs. San Francisco Giants (tentative)
⑪ News
㉑ Long Island Report
㉛ Dr. Who

8:00
② Movie: The In-Laws (1979). Alan Arkin.
④ A-Team
⑤ Movie: Shogun. Richard Chamberlain, Toshiro Mifune. Part 2 of 6.
⑦ Who's the Boss? (cc)
⑪ Movie: The Formula (1980). George C. Scott.
⑬ Nova (cc)
㉑ The Pallisers
㉛ Video Music Box
Ⓗ Movie: Midnight Express
Ⓝ Movie: Barbarella
Ⓢ Movie: The Black Stallion Returns

8:30
⑦ Three's a Crowd (cc)

9:00
④ Riptide
⑦ Moonlighting (cc)
㉑ Masterpiece Theatre—The Citadel (cc)
㉛ 1985 Drum International World Championship
Ⓦ Movie: Careful He Might Hear You

9:05
⑬ Movie: Diva (1981). Wilhelmenia Fernandez.

10:00
② West 57th
④ Remington Steele
⑤ ⑪ News
⑦ MacGruder & Loud (cc)
㉑ Poldark
Ⓗ Philip Marlowe—Private Eye (cc)
Ⓝ Movie: A Boy and His Dog
Ⓢ Paper Chase

10:15
⑨ Kiner's Korner (tentative)

10:30
⑨ Greats of the Game (tentative)
⑪ Baseball: Yankees vs. California Angels (tentative)

11:00
② ④ ⑦ News
⑤ WKRP in Cincinnati
⑨ Bizarre
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓗ Not *Necessarily* the News
Ⓢ Brothers (cc)
Ⓦ Movie: Between Lovers

11:30
② Magnum, P.I.
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑨ Hawaii Five-O

- 13 Great Performances—Brideshead Revisited (10)
- 21 Long Island Report
- H Movie: The Adventures of Buckaroo Banzai
- S Movie: Red Dawn

12 MIDNIGHT
- 7 Eye on Hollywood
- N Movie: Le Dernier Combat

12:30
- 4 David Letterman
- 5 Naked City
- 7 New $100,000 Name That Tune
- 9 Best of Saturday Night Live
- W Movie: Bachelor Party

12:35
- 13 Mystery!—Reilly: Ace of Spies (cc)

12:40
- 2 McCloud

1:00
- 7 Movie: A Cold Night's Death (1973). Robert Culp, Eli Wallach. Scientists replace dead predecessor in isolated lab.
- 9 Joe Franklin
- 11 Twilight Zone
- N Movie: La Jetée

1:15
- H Movie: Vice Squad
- S Movie: Apocalypse Now

1:30
- 4 11 News

1:32
- 5 National Superstars

2:00
- 2 News
- 4 Sally Jessy Raphaël
- 9 Movie: Carry On Constable (1962). Sidney James, Eric Barker.
- 11 Start of Something Big

2:02
- 5 Movie: Marjorie Morningstar (1958). Gene Kelly, Natalie Wood.

2:30
- 4 Ben Casey
- W Movie: Meatballs Part II

2:55
- H Rodney Dangerfield Hosts the 9th Annual Young Comedians Special

3:00
- 11 Movie: Great Guns (1941). Stan Laurel, Oliver Hardy.

3:30
- 4 Ben Casey

3:45
- S Movie: The One and Only

4:00
- 9 Joe Franklin
- H Movie: Midnight Express

4:28
- 5 Rituals

4:30
- 4 Here's Lucy
- 11 Biography: Will Rogers

5:00
- 4 Here's Lucy
- 9 News
- 11 Life of Riley

5:30
- 4 Twenty-Minute Workout
- 7 Morning Stretch
- 11 News

5:40
- S Righteous Apples

Weekend, Aug. 17–18

Sat., Aug. 17

6:00
- 4 Carrascolendas
- 5 Pattern for Living
- 9 Public Affairs
- 11 Wall Street Journal Report
- 13 Great Performances—Brideshead Revisited (9)

6:30
- 2 Patchwork Family
- 4 Sonrisas
- 5 Insight
- 9 Face-off
- 11 Wild Kingdom
- H Movie: Deal of the Century

7:00
- 4 Vegetable Soup
- 5 World Tomorrow
- 7 Davey and Goliath
- 9 New Jersey People
- 11 Pink Panther
- 13 Great Performances—Brideshead Revisited (10)

7:30
- 2 Kidsworld
- 4 Cliffwood Avenue Kids
- 5 Wonderama
- 7 Little Prince
- 9 In Depth
- 11 Josie and the Pussycats
- S Haunting of Harrington House

8:00
- 2 The Biskitts
- 4 Snorks
- 5 Movin' On
- 7 Superfriends
- 9 Straight Talk
- 11 Voltron
- 13 Great Performances—Brideshead Revisited (11—last episode)

8:30
- 2 Get Along Gang
- 4 Pink Panther & Sons
- 7 Superfriends
- 11 Hee Haw
- H Movie: Oxford Blues (cc)
- S Movie: Give a Girl a Break

9:00
- 2 Jim Henson's Muppet Babies
- 4 Smurfs
- 5 Star Search '85
- 7 Mighty Orbots
- 9 Battlestar Galactica

9:30
- 2 Dungeons and Dragons
- 7 Turbo Teen
- 11 Puttin' on the Hits
- 13 Capitol Journal

10:00
- 2 Bugs Bunny/Road Runner
- 5 Saturday Morning
- 7 Rubik the Amazing Cube
- 9 Wrestling
- 11 Soul Train
- 13 Firing Line
- S Movie: The Gang That Couldn't Shoot Straight

10:30
- 4 Alvin and the Chipmunks
- 7 New Scooby-Doo Mysteries (cc)
- H Movie: The Adventures of Buckaroo Banzai

11:00
- 2 CBS Storybreak
- 4 Kidd Video
- 7 Scary Scooby Funnies
- 9 BJ and the Bear
- 11 International All-Star Wrestling
- 13 Great Performances—Brideshead Revisited (3)

11:15
- W Movie: Platinum Blonde

11:30
- 2 Pryor's Place
- 4 Mr. T
- 7 The Littles

11:55
- 13 Great Performances—Brideshead Revisited (4)
- 21 Gourmet Cooking

12 NOON
- 2 Bugs Bunny/Road Runner
- 4 Spiderman and His Amazing Friends
- 5 Expedition Danger
- 7 Weekend Specials (cc)
- 9 Those Amazing Animals
- 11 This Week in Baseball
- S Movie: The One and Only

12:30
- 2 Pole Position
- 4 Incredible Hulk
- 5 America's Top Ten
- 7 American Bandstand
- 11 Twilight Zone
- 21 This Old House (cc)
- H Not *Necessarily* the News

12:45
- W Movie: Funny Lady

12:50
- 13 Great Performances—Brideshead Revisited (5)

1:00
- 4 Ben Casey
- 5 Fame
- 9 Movie: The Great Texas Dynamite Chase (1977). Claudia Jennings.
- 11 Movie: Scarecrow (1973). Gene Hackman, Al Pacino.
- 21 Justin Wilson's Louisiana Cookin'
- H Movie: Red Dawn (cc)

1:30
- 2 Pole Position
- 7 New York Hot Tracks
- 21 Square Foot Gardening

1:45
- 13 Great Performances—Brideshead Revisited (6)

2:00
- 2 Kidsworld
- 4 Major League Baseball: An Inside Look
- 5 Wonder Woman
- S Haunting of Harrington House

2:15
- 4 Baseball: Kansas City Royals vs. Toronto Blue Jays or Philadelphia Phillies vs. Chicago Cubs (tentative)
- 21 Gourmet Cooking

2:30
- 2 Public Hearing
- 7 Greatest Sports Legends—Jackie Robinson

2:40
- 13 Great Performances—Brideshead Revisited (7)

2:45
- 21 Magic of Oil Painting

3:00
- 2 Movie: Bang the Drum Slowly (1973). Michael Moriarty, Robert De Niro.
- 5 Movie: The Kid With the Golden Arm (1980)
- 7 Movie: The Bounty Man (1972). Clint Walker.
- 9 Movie: Good Guys Wear Black (1979). Chuck Norris, Anne Archer.
- 11 Movie: Come Back, Charleston Blue (1972). Raymond St. Jacques.
- H Movie: Strange Brew
- S Movie: A Case of Libel

3:15
- W Movie: The Big Chill

3:25
- 21 Justin Wilson's Louisiana Cookin'

3:35
- 13 Great Performances—Brideshead Revisited (8)

4:00
- 21 House for All Seasons (cc)

4:30
- 7 Wide World of Sports
- 13 Great Performances—Brideshead Revisited (9)
- 21 Last Chance Garage (cc)
- H Movie: Deal of the Century
- S Movie: Streets of Fire (cc)

5:00
- 2 Special: International Race of Champions
- 4 Golf: Nestles World Championship of Women's Golf
- 5 Mission: Impossible
- 9 Vega$
- 11 Solid Gold
- 21 Lifeline (cc)
- W Movie: Educating Rita

5:30
- 13 Great Performances—Brideshead Revisited (10)

6:00
- 2 Channel 2 the People
- 4 7 News
- 5 Too Close for Comfort
- 9 Wrestling
- 11 Puttin' on the Hits
- 21 Gold Lust
- 31 P-O-V

6:05
- S Movie: Cloak and Dagger (cc)

6:30
- 2 4 7 News
- 5 Archie Bunker's Place
- 11 Dance Fever
- 13 Great Performances—Brideshead Revisited (11—last episode)
- 31 The Work of Peace
- H Movie: Brady's Escape

7:00
- 2 News
- 4 Prime of Your Life
- 5 Football: Jets vs. Cincinnati Bengals (preseason)
- 7 Hollywood Close-up
- 9 Baseball: Mets vs. Pittsburgh Pirates (tentative)
- 11 Jeffersons
- 21 Great Performances—Ellington: The Music Lives On
- 31 Washington Week in

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Review
Ⓦ **Movie: Alphabet City**

7:30
❷ Wheel of Fortune
❹ Fight Back
❼ Weekend Style
⓫ At the Movies
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Our Time
❼ T. J. Hooker (cc)
⓫ **Movie: Mark, I Love** You (1980). James Whitmore, Kevin Dobson.
⓭ *La Bohème:* Pavarotti in Philadelphia
㉛ Mystery!—Reilly: Ace of Spies
Ⓗ **Movie: Oxford Blues** (cc)
Ⓝ **Movie: The World of Apu**
Ⓢ Paper Chase

8:30
❹ It's Your Move
Ⓦ **Movie: Streets of Fire**

9:00
❷ **Football:** Dallas Cowboys vs. San Diego Chargers (pre-season)
❹ Gimme a Break
❼ Love Boat (cc)
㉑ Great Performances—Lena Horne: The Lady and Her Music
㉛ Hello Jerusalem
Ⓢ **Movie: The One and Only**

9:30
❹ Mama's Family
❾ News

10:00
❹ Suburban Heat
❺ News
❼ Finder of Lost Loves (cc)
❾ Wrestling
⓫ News
㉛ German Pro Soccer
Ⓗ Daryl Hall and John Oates—The Liberty Concert
Ⓝ Minnie the Moocher and Many Many More

10:30
❺ Black News
⓫ Wall Street Journal Report

11:00
❹ ❼ News
❺ **Movie: Thirty Seconds Over Tokyo** (1944). Spencer Tracy.
❾ Racing From Yonkers
⓫ Tales From the Darkside
⓭ Great Performances—Brideshead Revisited (4)
Ⓗ **Movie: Red Dawn** (cc)
Ⓝ **Movie: Dutchman**
Ⓢ **Movie: Fleshburn**
Ⓦ **Movie: Flash**

11:15
㉑ Black Wax

11:30
❹ Saturday Night Live
❼ News (cc)
❾ **Movie: Deep Red** (1975). David Hemmings.
⓫ At the Movies

11:45
❼ **Movie: The Man Who Loved Cat Dancing** (1973). Burt Reynolds.

12 MIDNIGHT
❷ News
⓫ **Football:** Giants vs. Green Bay Packers (tape of 8 p.m. pre-season game)
⓭ Great Performances—Brideshead Revisited (5)
Ⓝ **Movie: The Harder They Come**

12:30
Ⓦ **Movie: The Dancers**

12:35
Ⓢ **Movie: Revenge of the Nerds**

12:45
❷ Sports People

1:00
❷ **Movie: The Morning After** (1974). Dick Van Dyke, Lynn Carlin.
❹ Joe Forrester
Ⓗ Not *Necessarily* the News

1:30
❾ **Movie: Carry On Cleo** (1965). Amanda Barrie.
Ⓗ **Movie: The Final Option**

1:45
❺ **Movie: Battle Cry** (1955). Van Heflin.

1:50
❼ **Movie: Pat Garrett and Billy the Kid** (1973). James Coburn.

2:00
❹ Ben Casey
Ⓦ **Movie: The Big Chill**

2:10
Ⓢ **Movie: Streets of Fire** (cc)

2:49
❷ Record Guide

3:00
❹ **Movie: Svengali** (1931). John Barrymore.
⓫ **Movie: Murder in Mind** (1973). Richard Johnson.

3:19
❷ **Movie: Get Christie Love!** (1974). Teresa Graves, Harry Guardino.

3:30
❾ **Movie: The Brain Machine** (1956). Patrick Barr, Elizabeth Allan.

3:40
Ⓗ **Movie: The Adventures of Buckaroo Banzai**

3:45
Ⓢ **Movie: Cloak and Dagger** (cc)
Ⓦ **Movie: Educating Rita**

4:30
⓫ Emergency!

4:59
❷ **Movie: Lady on the Rocks** (1969). Janice Rule.

5:00
❾ News

5:30
⓫ News
Ⓗ Daryl Hall and John Oates—The Liberty Concert
Ⓢ Paper Chase

5:50
❺ Time for Timothy

Sun., Aug. 18

6:00
❾ In Depth
⓫ Insight

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ New Jersey People
Ⓗ **Movie: Brian's Song**
Ⓢ Selkie the Seal

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power
❼ Faith for Today
❾ Public Affairs
⓫ Old Time Gospel Hour

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ Make Peace With Nature
⓭ Sesame Street (cc)
Ⓢ Faerie Tale Theatre

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
Ⓗ **Movie: Right of Way** (cc)

8:30
❷ For Our Times
❹ Baseball Bunch
❼ World of Photography
❾ Day of Discovery
Ⓢ **Movie: Manny's Orphans**

8:35
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Movie: Good News** (1947). June Allyson.
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five

9:15
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❼ News Conference
❾ Point of View
⓫ Gobots

10:00
❷ Face the Nation
❹ Essence
❼ That's Hollywood
❾ Sunday Mass
⓫ The Transformers
Ⓗ **Movie: Lost and Found**
Ⓢ **Movie: Oxford Blues**

10:30
❹ Visiones
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Mister Rogers' Neighborhood

11:00
❷ Taking Advantage
❹ First Estate: Religion in Review
❺ **Movie: Safari Drums** (1953). Johnny Sheffield.
❾ In the Black
⓫ Abbott and Costello
⓭ Wild America (cc)
Ⓦ **Movie: Cheech and Chong's the Corsican Brothers**

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ Abbott and Costello
⓭ Soapbox II
㉑ Wall $treet Week

12 NOON
❷ Channel 2 the People
❹ News 4orum
❾ Hour of Power
⓫ **Football:** Giants vs. Green Bay Packers (pre-season contest originally aired 8/17, 12 midnight)
⓭ Normandy to Berlin: A War Remembered
㉑ Tony Brown's Journal
Ⓗ **Movie: Hanky Panky**
Ⓢ Paper Chase

12:30
❷ Seeing Stars
❹ Meet the Press
❺ **Movie: Murder Can Hurt You** (1980). Jamie Farr, Victor Buono.
❼ I Am Joe's Kidney
㉑ **Movie: Masks and Memories** (1934). Lillian Roth, Queenie Smith.

1:00
❷ **Movie: The Specialists** (1975). Robert York.
❹ Super Chargers
❼ Like It Is
❾ New Wilderness
⓭ Return to Iwo Jima
Ⓢ **Movie: Young Bess**
Ⓦ **Movie: Conan the Destroyer**

1:30
❹ Sportsworld
❾ **Baseball:** Mets vs. Pittsburgh Pirates (tentative)

2:00
❼ Roots: The Next Generation—Chapter III
⓫ **Baseball:** Boston Red Sox vs. Yankees (tentative)
㉑ World Professional Ballroom Championship
Ⓗ **Movie: Friendly Persuasion**

2:15
⓭ *La Bohème:* Pavarotti in Philadelphia

2:30
❷ **Movie: Confessions of a Top Crime Buster** (1971). Don Adams.
❺ **Movie: Fail Safe** (1964). Henry Fonda, Walter Matthau.

3:00
❹ **Golf:** Nestles World Championship of Women's Golf
㉑ Windsinger
Ⓢ **Movie: The Sword of the Valiant**
Ⓦ **Movie: The Philadelphia Experiment**

4:00
❹ **Football:** Washington Redskins vs. Los Angeles Raiders (pre-season)
❼ Inside Ethiopia
❾ Misadventures of Sheriff Lobo
㉑ Nature of Things

4:30
❷ Sports Sunday
❼ College Football '84
Ⓗ Not *Necessarily* the News

5:00
❺ Fame
❼ **Special:** Men's Downhill World Cup Skiing From Argentina
❾ Black Sheep Squadron
⓫ This Week in Baseball
⓭ New Jersey Summerfare—Choir Festival at Ocean Grove
㉑ Undersea World of Jacques Cousteau
Ⓗ **Movie: Brian's Song**
Ⓢ **Movie: Cannonball Run II** (cc)
Ⓦ **Movie: Pickwick Papers**

5:30
⓫ **Movie: Red River** (1948). John Wayne.

6:00
❷ ❼ News
❺ **Movie: The Great White Hope** (1970). James Earl Jones.
❾ **Special:** Years of Danger, Years of Hope: The Postwar World
㉑ Innovation

6:05
⓭ Johnny Mathis in Concert

6:15
Ⓗ **Movie: The Sword of the Valiant**

6:30
❷ ❼ News
㉑ Adam Smith's Money World

7:00
❷ 60 Minutes
❹ TV Bloopers and Practical Jokes
❼ Ripley's Believe It or Not! (cc)
㉑ Inside Albany
Ⓢ Faerie Tale Theatre (cc)
Ⓦ **Movie: Electric Dreams**

7:30
⓭ Survival Special (cc)
㉑ Bach Castle Concerts

8:00
❷ Murder, She Wrote
❹ oceanQuest
❺ Star Search '85
❼ **Movie: Superman** (1978). Christopher Reeve.
❾ Public Affairs
⓫ Lifestyles of the Rich and Famous
⓭ Survival Special (cc)
㉑ Mystery!—Reilly: Ace of Spies (cc)
㉛ Journey Inward: Images of the Brain
Ⓗ **Movie: The Woman in Red** (cc)
Ⓝ **Movie: Rear Window**
Ⓢ **Movie: Oxford Blues**

8:30
❾ Public Affairs

9:00
❷ Crazy Like a Fox
❹ Hunter
❺ **Special:** Omni: Space
❾ New Jersey People
⓫ Start of Something Big
⓭ Masterpiece Theatre—The Citadel (cc)
㉑ **Movie: Dr. Kildare's Strange Case** (1940). Lew Ayres, Lionel Barrymore.
㉛ The Prisoner
Ⓦ **Movie: Nine to Five**

9:30
❾ In Depth
Ⓗ 1st & Ten

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Hispanic Horizons
㉛ Counterpoint: Bias in the Media
Ⓗ **Movie: Love Letters**
Ⓝ **Movie: The River**
Ⓢ Brothers (cc)

10:05
⓭ Masterpiece Theatre—The Citadel (cc)

10:30
❺ Sports Extra
❾ Meet the Mayors
⓫ From the Editor's Desk
㉑ **Movie: The Gracie Allen Murder Case** (1939). Gracie Allen.
㉛ Reform After the Riot

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
Ⓢ **Movie: The Sword of the Valiant**
Ⓦ **Movie: Between the Sheets**

11:05
⓭ Great Performances—Brideshead Revisited (6)

11:15
❷ News

11:30
❺ David Susskind
❼ News
❾ It Is Written
⓫ Honeymooners
Ⓗ **Movie: Hanky Panky**

11:45
❷ Sports Update
❹ Strictly Business
❼ Eyewitness Sports

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie: Trapped Beneath the Sea** (1974). Lee J. Cobb.
❾ Jimmy Swaggart
⓫ Space: 1999
Ⓝ **Movie: Clarence and the Angel**

12:05
⓭ Great Performances—Brideshead Revisited (7)

12:30
❹ Greatest American Hero
Ⓦ **Movie: The Philadelphia Experiment**

12:45
Ⓢ **Movie: Cannonball Run II** (cc)

1:00
❷ Barnaby Jones
❾ **Movie: One Minute to Zero** (1952). Robert Mitchum, Ann Blyth.
⓫ Tales From the Darkside

1:20
Ⓗ **Movie: Neighbors**

1:30
❹ Ben Casey
❺ World Vision
⓫ News

1:55
❼ **Movie: Pray for the Wildcats** (1974). William Shatner, Angie Dickinson.

2:00
❷ News
⓫ Wall Street Journal Report

2:30
❹ Visiones
⓫ **Movie: Botany Bay** (1953). Alan Ladd.

2:45
Ⓢ **Movie: They're Playing With Fire**

3:00
❹ First Estate: Religion in Review
❾ **Movie: Dentist on the Job** (1961). Bob Monkhouse.
Ⓗ **Movie: The Sword of the Valiant**

4:25
Ⓢ Paper Chase

4:30
⓫ Emergency!

4:45
Ⓗ **Movie: The Woman in Red** (cc)

5:00
❾ News

5:25
Ⓢ Manny's Orphans

5:30
❼ Morning Stretch
⓫ News

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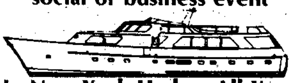

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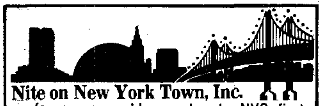

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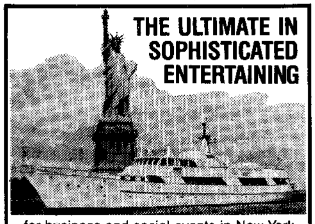

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New York School Of Interior Design—Fall term day and evening classes begin Sept. 23rd. 155 E. 56 St. 212-753-5365.

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. New Rate: **$23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
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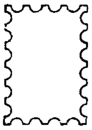

New York Magazine, (----) Box Number
P.O. Box 4600
New York, New York 10163

STRICTLY PERSONALS

Petite, Pretty Package—Full of love, humor, music, bright, young 45. Seeks man, 43-55, sense of humor, caring, trim, attractive, non-smoker. To share love, laughter, the arts, a lasting relationship. Note/phone. NYM J953.

Beguiling, Bedazzling, Brunette—Elegant, vibrant, Jewish lady, 38. Enjoys the simple, sophisticated pleasures of life. Seeks affluent, dynamic, sincere, nurturing, unencumbered man with wit, love, passion commitment. NYM T607.

I Am—Blond, green eyes, 5'10 1/2", 165 lbs. 40, good-looking, athletic, have master's, non-smoker, very financially secure, fun to be with, a little preppy, energetic. Love music, singing, dancing, kids, animals, biking, hiking, tennis and the shore. A very hard-working WASP entrepreneur, a risk-taker, a patient, board-minded and open person, stable and even-tempered. Love adventure, am a faithful and loyal person, am reliable and conscientious, huggable, good common sense, healthy, sense of humor, sentimental, with lots of spunk and "a little boy at heart!" Tell me about yourself. Photo/note/phone appreciated. NYM J967.

Attractive English Man—39, seeks tall, sophisticated, career-minded lady to share spare-time pursuits. Note/photo/phone. NYM DD83.

Black Male—Ivy League MBA, media executive, charming, handsome, considerate, concerned, yet virile and masculine. Seeks extremely attractive and intelligent female for zestful relationship. Photo, requested. NYM EE18.

Cute, Fun Italian—Seeks witty, athletic male to share music, theater, movies, etc. Must be 25-30 and a non-smoker. Note/phone/photo. NYM KK25.

Are You Bright, Funny—Romantic, tall, outgoing, childless, 30-35? I'm a 38-year-old man. See that, I'm confiding in you already. NYM KK26.

Make Our Passion Happen—Sweet, smart, fetching, hazel-eyed, style, substance, arts, dancing. Seeks erudite, prosperous, attractive, sincere, Jewish professional male, 30's-40's. NYM T580.

"The Best Of Times Is Now"—So let's open the windows and let in this year we're living in and let the sunshine pour in. I'm a widow, attractive, financially and emotionally secure. I had the best: friendship, love, laughter and great communication. We had a magic, infallible formula, which I'll share with you, a man 60's, Jewish, sensitive, compassionate, good sense of humor and sincerely interested in a meaningful, lasting relationship. I'll take you just as you are. This optimistic gal believes if we care enough, we can make it together. NYM J965.

Ad Stymies Adwoman—I write advertising that expresses what makes a product unique. How can I do the same for myself, when every other single woman in NY (in this magazine at least) seems to be "slim, good-looking, love music, tennis." Given. I'm 40, divorced (no children) looking for one bright, warm, special man, 40-50. Please enclose any or all of the following: photo, your favorite place for fettucini alfredo, who do you dig besides Mozart, three bebop musicians you like, two movies you haven't seen that everyone else in the world already has, and do you allow interjections in Scrabble? NYM LL26.

Self-Assured, Sexy, Romantic Male—30, 5'8", 160 lbs, sexy brown eyes that speak of self-confidence, Jewish (non-religious), never married, professional. Weekly moviegoer. Enjoys long talks, walks, writing love songs on synthesizer. Seeks special single lady under 30, who is down-to-earth, with lots of time for togetherness, for happy relationship. Manhattan, Queens, L. I. preferred. Non-smoking/drugs. Bio/phone. NYM KK37.

Handsome, Adventurous—Businessman, mid-40's, tall and physically fit, lives in mid-Manhattan. Seeks elegant, slim, stylish, companionable female, for occasional dating and friendship. Photo/phone, please. NYM J942.

Are You that Special Man?—Elegant, selective, New Jersey woman, adventurous, financially secure, slim, non-smoker, world traveler, sailor. Wishes to meet successful, well-educated, unattached man to age 56, with class, sensitivity, strength, for friendship and romance. Photo appreciated. NYM LL04.

Very Handsome, Well-Educated—35, male from India, slim, 5'11", works in NY. Seeks nice lady. Note/phone/photo optional. NYM E971.

Have Airplane/Will Travel—Beautiful (inside and out), sensual, female pilot, 5'6", 120 lbs., seeks warm, secure, professional, trim, co-pilot to share my beach blanket and romantic evenings by the fireplace. 40-50 and slightly tweedy. Note/photo/phone. NYM KK31.

The Best Things In Life—Are not things. They are you--a great friend, a great love, a caring, intelligent, funny, unmarried, tall man (around 60) who wants me, a pretty, Manhattan widow, with all the things of life, except--you. NYM DD66.

Attractive, Intelligent, Creative—Enthusiastic, slender, young 40, seeks upbeat, professional male, 40-50, who loves classical music, art, reading, movies, for lasting relationship. Note/phone. Photo optional. NYM T502.

If You Have—The physical attributes of Linda Evans, the attitude of a Midwesterner and also have a great sense of humor, and would like to meet a tall, very handsome, financially and emotionally secure executive (41) who is very active and possesses an unusual combination of strength while being warm, sensitive and supportive along with a great (dry) sense of humor. I am interested in participant sports, theater, and adventure. Age is not a concern. Photo a must (will return). NYM KK23.

Happy, Healthy, Stable—Need the same. Sunny days in the park. Beethoven at night. Summers in Europe. My Juliet should be 20 to 40 and need commitment. I am 37, a teacher. Photo, phone, please. NYM KK27.

Fine Fellow—Bright, creative wit, successful executive, Jewish, 38. Nice looking and exceptionally nice. Wants gentle, pretty, female counterpart (25-35), only nicer. Phone/photo/note. NYM T571.

Seeking Fun-Loving—Romantic lady who likes picnics in the park, Sunday brunches, moonlight boat rides. White male, 26. Phone/photo. NYM KK29.

Manly, Albeit Lovable—Nature, art oriented, established, non-smoking Jewish man in his forties, yearns to share hugs, laughter, a tender attachment with warm open woman. NYM DD19.

Do You Remember Columbia, 1968?—Sensitive, sixties romantic, seeks male counterpart who believes we can do it again, even better. NYM E949.

Non-Native New Yorker—35, 5'9', 140, good-looking, professional, educated in Colorado. Completing Ivy Ph.D, preparing for NYC marathon, seeks the companionship of a warm, sensitive, self-conscious, slender, attractive, female athlete/intellectual, 25-38. Note/phone/photo appreciated. NYM DD73.

You Are A Man—Who knows what he wants. Spontaneous, challenged by a hill on a bike. I love the sound of waves at sunset, dancing til sunrise. I am 36, savvy and successful in business. Note/phone. NYM KK32.

Suave With Wit—Tall and fit, 31, Jewish, seeks female for dining out, racquetball, chess, walks. NYM KK33.

Seeking Oriental Woman—Single, white, male professional, young 50, warm, trim, sincere, seeks intelligent, sincere, Oriental woman, 25-38, for friendship or more. NYM KK34.

Tall, Handsome Man—50, divorced father, lives in NJ, works sales NYC. Seeks woman, relaxed, happy, affectionate, for dancing, travel, friendship, sharing, intimacy, attractive, 5'3"-5'9". Photo, please. NYM KK35.

Successful NJ WASP—41, 5'11", handsome, sincere, loving and outgoing. I enjoy life, am well-traveled and love NYC. Seeking a female, 27-35, who is dynamic and sexy, professional and sexy, and her own person; thinks she can handle a real man. Photo/phone/bio. NYM DD68.

Attractive, Witty, Affectionate—Still a woman who believes there exists a personally and professionally successful man (40's) who enjoys sports, music, the beach and quiet times. Note/phone/photo. NYM LL03

Nice Guy—52 years, sporting, family oriented, plus tennis, travel, ski, water sports, short on words, long on commitment, and means it. NYM LL06.

Elibniz Think Alike—Handsome, funny, physically fit, kind, Jew, 34, craves pretty, 18-30, any type of faith. Photo helps differentiation. NYM LL07.

Lady In Jodhpurs—Sought by tall, slender, attractive, professional man who wishes to meet compatible woman who enjoys dressing in flaired jodhpurs or riding breeches. NYM LL08.

Nice, Normal Woman—35, seeks nice, normal man so we can make each other crazy. NYM T608.

Ready For Romance—Handsome, well-built Jewish executive, 5'9", 30, educated, cultured, athletic, sincere. Interested in art, music, theater, sports, outdoors, travel. Loves children and animals. Looking for pretty, slim, romantic, female (22-31) to share my life. Bio/phone/photo. NYM LL09.

I Want To Laugh—Smart, slim, cute, Jewish lady, 26. Photo. NYM LL10.

Now It's My Turn—To my surprise, my friend is dating someone terrific she met this way. So here goes. Are you 28-38, handsome, romantic, successful, outgoing, enjoy rock/n'roll as well as stimulating conversation and interested in meeting a very pretty, bright, energetic and outgoing woman? If so, please send note and recent photo. NYM DD75.

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Every Single Friend.

Strictly Personals is where they meet through the mail!

Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.

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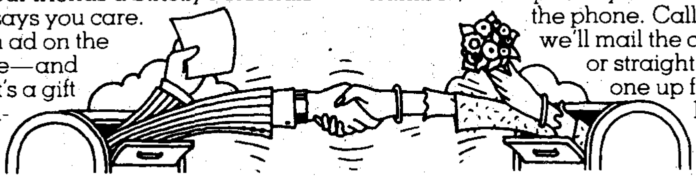

STRICTLY PERSONALS

Model-Turned-Therapist—And novelist 32, 6', secure, caring, seeks shapely woman, 20-33, for romance and consequences. Photo/phone/bio. NYM E981.

Looking For A Special Lady—I would like to meet a woman 35-45, who has class, charm, beauty, warmth and integrity. She must be chic, romantic, affectionate, sexy, and fun to be with. I am a successful Jewish business executive with character, class and integrity, 50 years young, athletic, attractive, widowed, selective, and ready for a new beginning. Chemistry begins with the first glance, so please send current photo with note. NYM DD97.

For A Selective Man—Slim, love-worthy, European blonde, 42, in So. Conn., comfortable in jeans or gown. Seeks tall, warm, secure, very bright man to love and respect. NYM E982.

Looking For Female Companion—For South of France trip, end of August. Serious only respond. NYM DD88.

Are You A Huggable—Loveable male? Are you solvent and over 35 years old? If the anwser is yes, write to me! 39-year-old female with one child, cats, career, and many interests. Phone/photo. NYM DD89.

Ready If You Are—An outstanding female, bright, classy, sensitive, witty, warm, under 35, size 6, or 8, and extraordinarily beautiful. I am a young 50, tall, blue eyes, handsome and a world renowned business leader. I have it all but you. Clear photos and background sketch necessary. NYM E975.

Struggling Musician—Prominent physician, heavily into my practice and my music. Some would call me intense but loving. Manhattan-based, but mobile. I'm 6', slender, handsome, athletic, mid 30's, never married, Jewish and incredibly affectionate with the right person. She is in her twenties, extremely pretty and slim, understands old-fashioned values, and is as hesitant to answer this ad as I was to place it. Please enclose a photo. NYM E978.

Tall, Handsome, Well-Built—Blue-eyed executive male, 33, features an energetic, caring, sensitive personality, appreciates quality. Wants to meet attractive, shapely, bright, creative, dynamic woman, non-smoker. Photo/phone. NYM DD90.

Romantic Samurai—33, 5'11", seeks Asian/American princess, to share bi-cultural adventure in NYC & TYO. Bio/photo/phone. NYM E979.

Financially Secure—Single Jewish man, 30, 5'8", 140, seeks attractive woman, 20-28, for romance, fun, and excitement. Photo/brief note/phone. NYM DD91.

The Prince—Is out of the castle. Now in search for princess right, who's attractive, bright, realistic, sensitive and Jewish. Who's 25-32, has her own mind and career and ready to share sincere relationship with 30-year-old entrepreneur with same qualities. If the shoe fits, send note/photo. NYM E980.

Desperately Seeking Simpatico—Warm, gentle, honest Jewish man, young 39, loves music, film, good conversation, laughter and long walks. Like to meet outgoing, sensuous, down-to-earth woman. Photo appreciated. NYM J961.

Pretty Blonde—Early 40's, warm, funny, intelligent achiever. Seeks sweet, fun-loving man, 40-55, non-smoker with "ex" problems under control, who is ready to risk again. Send photo. NYM E983.

60's Soul/80's Style—Bright, funny, attractive, Jewish widow, 36, with one great 4-year-old. Seeks tall, 36-45, super achieving kindred spirit, to share fine arts and leisures, rainy days, fresh snows, intimacy, and a committed relationship. Note/ phone. NYM J962.

Sophisticated New Jersey Lady—Pretty, tall, slender, professional, 36, romantic, Christian. Has a passion for music, theater, dancing, traveling, pets, loves long walks and talks (smoker). Seeks single, white, Christian male, 35-48, college background, with similar interests, to begin a new chapter of life. Send bio, photo and phone. NYM J963.

Attractive, Suburban, Female—35, seeks male for snow-skiing, tennis, swimming and of course the NY Times! NYM E985.

Sweet And Sassy—Bergen County MBA, 38, seeks white male, 35-45, for music, theater, romantic dinners. NYM J964.

Smiling, Attractive Redhead—Green-eyed female (widow), 40's, with many varied interests. Feminine. Looking to expand my mental horizons. Would like to meet a man who wants to share his knowledge. Love learning! NYM E986.

Slim, Blue-Eyed, Good-Looking—Successful professional female, early 50's, wishes to share her city and country life with successful, romantic, sweetheart of a man in his late 40's, early 50's. Bio/photo/phone. NYM DD93.

Lovely, Attractive—NJ professional woman, 29, wants to be in love. Enjoys life. Seeks kindred sort, (30-40). NYM E990.

For The Selective Man Only—25, 5'6", very attractive, sincere, Jewish, professional woman who enjoys skiing, swimming, dancing and keeping fit. Would love to meet you if you are witty, educated, handsome and fun to be with. Phone/note/photo. NYM DD99.

Caring RN, Attractive—Widow 44, seeks warm, sensitive, caring male, 45-55, who enjoys opera, golf, theater and travel, for friendship/love/marriage. Childen o.k. Bio/photo/phone. NYM E987.

Chanel-Type Woman—Seven sisters educated. Seeks Paul Stuart man. Circa class of 1950. NYM E988.

Day Excursions:—Sailing first mate or flying right seat, wanted by youthful 44-year-old professional woman. Note/phone, appreciated. NYM DD94.

Beautiful Female,28— Slim, feminine, attorney, Jewish. Seeks very bright, warm, Jewish guy for friendship and romance. NYM E989.

Mets Fan—Professional woman, 42, (looks 32), wishes to share slightly off-center sense of humor with bright, attractive, caring man, 34-48. Non-smoker only. NYM J966.

Stylish Lady—Tall and trim, professional, 50's, loves to travel, seeks caring, sharing, male counterpart. NYM J967.

Fun-Loving, Athletic, 6'1"—52, Christian who likes jogging, long walks, candlelight dinners, looking for quality time and romance with caring, sharing, honest lady, 35-45. Photo/bio, please. NYM E991.

Attractive Executive Female—28, slim, 5'7". I'm gentle, warm and sensitive, talented, well-traveled, athletic, with lots of interests: music, art, skiing and tennis. Seeking attractive, secure professional, Christian, 30-38, that stands tall and confident. It's fun being successful, but I'm looking to share my life with a caring, tender and honest person. Photo/bio/phone. NYM DD95.

Engineer Self Employed—Male 46, 5'8". Grew up in Europe and Israel, likes tennis and parties. Seeks slender, quick-witted female with a sense of humor. P.O. Box 1520, NYC 10019.

Solid Catholic—Businessman, successful, happy, secure. Seeks beautiful, warm, classy, trim, Catholic woman, mid-30's. Bio/phone/photo a must. NYM DD96.

Looking For Romance—Intelligent, sensitive, handsome executive, 26, seeks woman with good sense of humor to share life's pleasures. Photo, please. NYM LL29.

Creative, Attractive Woman—45, wants loving partnership. Man, 39-55. Plan escape from concrete jungle. Aim for seaside cottage. Sail, explore. NYM LL28.

Psychiatrist—28, sensitive, unpretentious, leftist, cute, athletic southern man who views life as theater of the absurd, seeks pretty, warm, funny woman for conversation, bicycling, movies, friendship. Bio/photo. NYM LL27.

Romantic Quest—Jewish MD, 32, 5'6", warm, insightful humanist, seeks attractive, vivacious, woman of quality for city nights, country weekends, and Sunday brunch. NYM EE02.

Big Deal—So I like music, tennis, skiing, dancing, all that, but this red-headed man, 34, eclectic, candid, an uncommon teacher, would rather be home with a simpatico woman, cultured, unaffected, with quiet dazzle, petite, Jewish, 27-35. NYM EE03.

Warm, Caring PhD—Jewish male, 26, handsome, sensitive, and sincere old-fashioned romantic, seeks a warm, sensitive, attractive, Jewish female for a lasting relationship. Photo/phone/bio. NYM LL31.

Handsome, Smart, Sensitive—24-year-old male with great sense of humor, seeks female 20-30 with similar qualities. Photo/note, please. NYM LL32.

Virgin!—(Islands). Professional gentleman, 37, great company (?), non-smoker. Share the joy, helm, expense, New Year's week on board a 30' sloop. Box 2302, Stamford, Ct. 06906.

Dazzlingly Witty, Good-Looking—Hot blooded, entrepreneur, age 35, looking for female 22-35, for shared delights, romantic dinners, movies, weekends in Berkshires, theater, and share exploration of NYC. NYM LL34.

Oh, Take A Chance—If you are 30-39, tall, warmhearted, romantic, understanding and looking for someone to share with, then this 5'8", blonde, blue-eyed gal, who's adventurous to a point, loves the beach/mountains, would like to meet you. Send note/photo/phone and let's see what happens! Non-smokers, please! NYM LL33.

Italian Rubenesque Beauty—5'9", 28 years, businesswoman, warm and voluptuous, seeks good-looking, husky man, 29-40, who is 6' and caring, warm and successful, for lasting relationship. Photo/phone/bio. NYM LL37.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Gypsy In My Blood—Your future with me will be an exciting, devilish adventure. Young 60-year-old gal, attractive, with sparkling eyes, delicious smile, sensitive, world traveler. Loves music, art, theater, and conversation. Wants loving relationship. Lives in NYC/FL. Bio/photo, please. NYM E958.

I'm The Most Intelligent—Talented woman I have met. I have it all (but don't know it all), except love. Where is my harbor to dock? Worldly, linguist, painter, excellent cook, beauty (European). Only a true gentleman, well-educated, with class and humor, ready for a lasting relationship, 40-55. Note, photo. Mail from my last ad was lost. Please write to PO Box 8347 FDR Station, NY 10150.

5'6", Attractive, Young-Looking—50ish female. Seeks generous, affectionate, fun-loving, financially secure, Jewish man, 54-60, 5'11" plus, to share the good things in life. Photo/bio, please. NYM E959.

South California Man—Seeks sincere N.Y. woman, looking for a change in her life. An accurate description of me is that I am an avid Lakers' fan, am seeking commitment, supported Gary Hart, love my cat and dog, have executive job, don't like sushi and dentists, am 35, Jewish, 180 cm, 85 kgs. I would like you to be witty, have a great opinion of yourself, be youthful in spirit and appearance and enjoy walks on the beach. Photo appreciated. NYM LL11.

Voguish, Vibrant, Bookish—Programmer, 43, who runs. Seeks a man with class and clout, who can fulfill high expectations, (38-53). NYM DD69.

Vibrant Brunette RN—28, single, fun-loving, seeks tall, secure male who enjoys the outdoors. Photo/note. NYM E960.

Are You Ready?—Tall good-looking, 45, athletic, reader, teacher, traveler, photographer, music lover, looking for a beautiful, independent lady, 30's-40's, with varied interests. Bio/photo. RD2 Box 641, Hampton, NJ. 08827.

LI North Shore Professional—Jewish woman, 36, slender, pretty, with humor and love of life, seeks to locate man 39. Note/phone. NYM E961.

From Russia With Love—This 5'8", good-looking blonde, 38, Jewish, seeks lasting detente with equally caring, intelligent and financially/emotionally stable man. Note/phone. NYM J954.

Honest, Easygoing Male—Age 36, seeks a woman 24 or older, pretty, intelligent and wishes to settle down to married life. Note/phone. NYM E962.

Vivacious, Elegant Lady—NJ, charming, multifaceted professional. Seeks refined, intelligent, secure, sensitive gentleman, 38-55. Phone. NYM E963

Boat-loving, Fun-loving—Nice-looking, successful businessman, living in Freeport LI. Lonely for slim, petite, intelligent woman who enjoys life, age 40-55. Recent photo/bio. NYM E964.

Numbers—CPA, just wants to have fun with intelligent, attractive, Upper East Side woman, 25-40. If you add up (to 96), send photo/phone. NYM E965.

Warm, Successful, Attractive—Professional woman, seeks dynamic, successful, attractive gentleman, 50-58. Widower preferred. Letter/phone. Photo helpful. NYM E966.

Handsome And Successful—Professional Male, 41, 6'2", trim, affluent, and nice-guy type. Seeks slim, sensitive, non-smoking, pretty and sexy female for a lasting and loving relationship. Age 32-38. Note/photo/phone appreciated. NYM DD76.

Silky, Special Lady—Very attractive, intelligent, adventurous. Mid/late 30's, financially comfortable, Jewish. Looking to know and love a successful, intelligent, very special man. NYM J955.

Bright, Warm, Sensitive, Attorney—Attractive, slim, successful and athletic. Seeks beautiful, very intelligent, educated, sensitive, slender, athletic, non-smoking woman, 25-32, who loves the beach, outdoors, music and arts, and has perspective and sense of humor, is independent but unafraid of commitment. Recognizes success and accomplishment can be empty without the right one with whom to share, and wants a family. Bio/phone/photo, please. NYM LL12.

It Pays to Advertise—If you believe this, then please respond and let's find out if this is true. I am a good-looking personable, male physician, 37, who would like to meet an attractive, down-to-earth woman, 20-35, who enjoys sports, the outdoors and traveling. Photo appreciated. NYM LL15.

Tall Leggy Blonde—Pretty, 35, hardworking professional, intelligent and funny, athletic, loves big dogs. Seeks preppy, good-looking man, brainy, playful, successful, under 45. Note/photo/phone. NYM LL16.

This Gun's For Hire—Successful Jewish male 30, never married, owns own business. If you're 24-33, a straight shooter, romantic, looking for someone special, stop wasting time with blanks. Note/phone/photo helpful. NYM DD77.

Dynamic, Attractive Lady—NYC, sales exec. Seeks fun, flexible, open, 50-57, winner to share magic. NYM E967.

Southern Lady—Now Manhattanite, tall, slim, blond, 60ish, Jewish, retired from business not life. NYM E968.

Single, Early 30's—Attractive, slim, young woman 5'4", looking for a successful businessman, for a meaningful relationship. Must have an energetic easygoing personality. Bio/phone/photo. NYM E969.

Seeking Quality, Not Quantity—29, 6'1", good-looking. Seeking Jewish female, non-religious, down-to-earth, slim, attractive, at least 5'4", Manhattan/NJ resident, non-smoker. Is that too much to ask for? Recent photo appreciated, will return. NYM J956.

Professional Man, 32—Attractive, blue-eyed Manhattanite, seeks bright, attractive woman, who has retained her sense of humor and remained reasonably unjaded. Photo if possible. NYM E970.

Swedish, Blonde Beauty—With class and Ivy League education, 35, loves life and loves to give. Seeks caring physician or successful man, 45-65, for relationship, romance! Note/phone. NYM LL23.

Pretty Redhead, 49—Successful, sensual, slim, articulate Manhattanite. Seeks man, 48-60, who values the good things in life. NYM J957.

Very Pretty, Young-Looking—40-year-old, good figure, seeks very handsome, young-looking male to love. Photo. NYM J958.

I Am 38—Good-looking, own fashion-related business and a good pair of shoulders. Looking for only one special woman who is attractive and, like me, is looking for a one-of-a-kind relationship. Telephone a must, photo would be appreciated. NYM J959.

You Found Her—26, very pretty, physically fit, sensitive, BDS degree, successful. Phone/bio/photo. NYM LL18.

Beautiful, Blond Journalist—35, 5'5", Jewish, seeks worldly man with brains and Zorba spirit, 30-45. NYM J960.

Warm, Feminine Physician—35, shapely, attractive, and affectionate, lover of the arts, travel, and fine food (both dining out and cooking). Wants a sincere, ambitious, sensuous, single N.Y.C. man with class. NYM LL19.

Here's Looking At You Kid!—What happened to you? You didn't answer my ad. Is it too much to ask for a successful, dynamic, 40's-50's, Bogey-style man who wants a vivacious, petite, pretty, professional woman with whom to share it all? NYM LL20.

For Someone Who Normally—Has no trouble writing, it's amazing how tough this one is. I'm a Manhattan-based media executive, 35, single, attractive, hoping to meet some compatible men, 30's-mid 40's, successful, intelligent and open to traditional good times plus a bit (or more) of adventure. I like virtually all movies, heavy theater, junk novels, designer clothes and old flannel chirts, Alaska, Kona, Jasper and Cambridge, sophisticated dinners and family barbecues in the backyard. Letter/photo/phone. NYM LL21.

It's Tough Being—A sensitive, sensual, handsome, successful, professional, athletic, adventurous, trim, divorced, 40, father of one without a 30-42, intelligent, slim, very attractive, successful, romantic woman. Let's share good times and more. Bio/photo/phone. PO Box 1308, Ridgewood, NJ. 07450.

To A 67-75 Man, Refined—Cultured, seeking female companionship that grows from exchange of ideas and shared experiences of a wide range of mutual interest. I offer this invitation to get acquainted and perhaps we shall find it was worth the risk. I'm 65. Note/phone. NYM LL22.

Attractive Pakistani Man—31, seeks marriage-minded lady. Phone/photo. PO Box 6757 Yorkville Station, NY 10028.

Beautiful, Inside and Out—Also fun, athletic, exciting, professional, Jewish, 34. Looking for a gentleman sensitive to feminist issues, for love and family. Non-smokers. NYM E972.

Pretty Humanities Professor—39, shapely, sexy, soft-spoken, Jewish, with wit and warmth. Seeks man with PhD, JD, etc. Interested in marriage and possibly a child. Photo, please. NYM DD81.

Very Attractive NJ Lady—Young 41, independent, sensitive, loving, seeks male counterpart for fun, friendship, sharing and caring. I'm a shapely 5'8", fair-skinned brunette. The man of my dreams is 36-46, single, tall, slim, handsome, well-dressed. I'm intelligent, educated, professional, sophisticated yet down-to-earth, sensual, good-humored, honest. My mate should be likewise. I like music, dancing, theater, travel, beach/country/NYC, quiet eves at home. Will try other things. Bio/photo/phone. NYM E973.

Jewish American Male—27, 5'10", heavy-set, dark wavy hair, great brown eyes. Has good taste, likes going to theater etc. Hobby is collecting antique watches. Not into singles route, believes in hearth and home. Want to find right young Jewish American female to share all the amenities of life. Please write, it took chutzpah for me to do this, now it's your turn. Don't be lonely too. NYM DD82.

Attractive Female—Warm, compassionate, Jewish, educated, 32. Seeks friendship/romance with intelligent, sincere, stable male. Photo/phone. NYM DD79.

Pretty, Caring, Outgoing Woman—32, seeks warm, stable man, age 30-40. Note/photo/phone. NYM LL24.

45-Year-Old—5'10", relatively successful, active, non-smoking, trim (for the most part), attractive white man with heart of rock. Needs 28-35, good, great, non-drug/ alcohol abuser, physically fit, active, attractive, whole woman to do as much as possible with. Photo appreciated, not necessary. Phone. NYM DD80.

A Study In Contrasts—31, attractive, WASP, MBA, female banker looking to share the spectrum. Love to ski, play golf or tennis, and enjoy the theater, romantic novels. Champagne and black tie or Vermont and beer. If you do only some, just appreciate all. Note/photo. DD85.

Downright—Upright to advertise for very best! On a "10" scale, I'm "8" in wealth, "9" in looks and "10" in sincerity. This 6'6", 33, Jewish businessman with Texas oil interests, is seeking an MD, six figure earner, and/or very attractive seven figure background lady. Photo/note NYM DD86

By The Heels—You've got to shake life. Very successful, useful, attractive, athletic, attorney, 55, 6', 170, loves Caribbean, Carlyle, 8BC, dancing, Talking Heads, Belmont, bleechers. Seeks intelligent, beautiful, slim, non-smoking woman, 25-38. Photo, appreciated. NYM DD87.

Connecticut Woman—Who is highly innovative, imaginative, and individualistic, truthfully attractive, who owns a well-known gourmet business, is searching for a man who is of the same ilk: single, over forty, self-employed in the food field, possibly a restaurateur, or involved in something distinctively harmonious, who has a great sense of life -- the finer joys, the arts, goumet food, chess, and adventure. CT, is just a breeze away from NYC, NJ, RI, VT, MA, ME, NH. Please write to PO Box 660, Branford, CT, 06405.

Hello—This well-adjusted, decent, professional male, 39, Jewish, good sense of humor, wants a committed relationship with a bright, professional woman who is trim and very pretty, 28-38, NY/NJ. Letter/photo appreciated. NYM DD92.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Tall, Dark, Handsome—Jewish, 29, 6'2", blue eyes and brown hair, very successful businessman, Manhattan co-op owner, enjoys, travel, dining out, sports, and rock and roll. Seeks attracive, Jewish, female counterpart, for long-lasting relationship. Photo/phone. NYM LL35.

Charming And Successful Man—There is only one empty space available in my rich life. If you are a gorgeous and talented lady, 25-35, you may apply. Your chance of once in a lifetime. Photo. NYM EE10.

Very Pretty, Successful Jewish Woman—40, with zestful life, seeks man of substance, 38-50, with sincere love of women and open to a lasting relationship. Note/photo/phone. NYM EE13.

Be My Love, Husband And Life Mate—We'll enjoy so much together, music, trips, sports, children, pets, conversation and quiet times, hugging, romance, and sharing a cosy home. If you're a highly intelligent, professional man seeking a traditional marriage to an attractive and affectionate woman, Christian, 5'5", 118, 38, M.A. degree, please send photo/bio/phone. NYM EE09.

Are You Interested—In meeting a fabulous lady? I'm 42, a single parent to a wonderful 11-year-old son, a successful businesswoman, attractive, slim and physically fit. I enjoy a wonderful full life and I'm exciting to be around. If you are a special man with a lot to give, honest, warm, and fun to be with, also successful in your career, please respond with photo/bio. NYM E993.

Seeking Jewish Gentleman—Who, like myself, refuses to participate in the singles/bar scene. I'm a pretty brunette, early 40's, slim, nice figure, Ivory soap complexion, who loves to smile. Business exec. by day, tender, sensual female after office hours. Interests include tennis, theater, city and country dining, dry white wine, walking on the beach and holding hands. Please respond with telephone number and photo, if available, if you're interested in sharing with a "real lady." NYM LL39.

Summer's Almost Over—Pretty, blonde, career lady, 27, living with 2 spoiled cats, loves sun, travel, biking, adventure. Seeks man, 28-40, for romance and to help ease the transition into autumn. Must be intelligent, with great sense of humor, and able to lose at scrabble without permanent damage to male ego. Photo. NYM EE04.

Sparkling Black Woman—42, attractive executive, world traveler, cultured, caring. Seeks successful bachelor with character to share love and life. NYM EE08.

Alluring, Fun-Loving—Single white female, who enjoys most everything. Would love to meet a financially secure, compatible man. Phone/note. NYM LL36.

Creative, Pretty—Female, 34, looks for relationship with established, tall, healthy, Jewish male. Bio/phone. NYM E994.

Park Slope Female—30, very pretty, smart, romantic, seeks handsome, successful, warm, Jewish male, 30-38, for fun and cozy autumn. Photo. NYM EE07.

Cinderella—King's shoemaker looking to fit glass slipper on Ms. Perfect. Life will have storybook ending. Prince lives in castle with real moat. Monsters with shoe horns need not apply. Photo/phone. NYM EE11.

I'm Serious—When it counts, silly when it doesn't. Pretty, Jewish professional, 34, seeks guy who feels friendship is the key to a relationship. To share movies, theater, music, giggles & just being us. NYM E996.

Park Ave. Address—West Side flair and vitality, divorced attractive lady, late 40's, seeks successful professional man to share happy life. NYM EE05.

Handsome, Trim, Non-Smoker—29, 5'10", seeks beautiful sensuous woman 21-29, 5'-5'6", with dancer's body and a great heart. Photo/note. NYM EE06.

Christian Male—6'1", 165, 35, honest and caring, seeks slim, Christian lady. Photo appreciated. NYM J968.

Handsome Jewish Male—Professional, well-built, romantic, 38, 5'11", 170. Seeks attractive, voluptuous woman for relationship. Photo/phone. NYM E995.

ANNOUNCEMENTS

Martha (Ecuador)—2 pm at Hilton, I was late--must meet again--Jim. NYM T608.

If You Have A Purity Test—From the 1950's, please contact NYM DD71.

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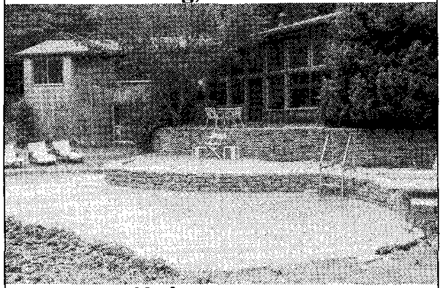

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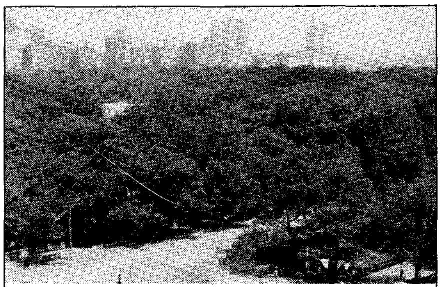

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West 60's (Off CPW) **Furn. 3½ Rm.**

EXECUTIVE'S DELIGHT

Exquisite 1 Bedrm apartment in luxurious condo. Bldg offers spectacular city and Central Park views. Apartment furnished with custom designer appointments and longs for discriminating buyer who wants to unpack and enjoy best of West Side. Asking $365,000.

Call Miss Word **212-534-4318**

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Enjoy the peace and tranquility of this 5 acre estate high above the Hudson River. Fine woods, marble and glass blend to create a totally luxurious contemporary home. 3 bedrooms, 3 baths, 2 fireplaces, music room, family room, gourmet kitchen and barn/studio building. $425,000

LILLI Real Estate
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REAL ESTATE
PRIVATE AUCTION
WEDNESDAY, AUG. 28,
11:00 A.M.

MORRIS TOWNSHIP, NJ - Unusual opportunity for pre-qualified bidder to purchase a truly distinctive property. A masterwork of traditional Olde-World craftsmanship, this stately 23 room mansion is adorned with intricate moldings and oak panelings. Hardwood floors and 7 exquisite fireplaces. 8 bedrooms, 6 baths, elevator, staff apartment. 6½ acre estate includes a 3 bedroom carriage house and pool.

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AUCTION DIVISION
Don Castner, CAI
Auctioneer
201/579-1177

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DEER PLAY IN FRONT YARD

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5-Acre Lots same area, also bldg lots & lg. acreage

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Mini Hilltop 4 ac. horse farm w/outstanding 3 bedrm. 2 bath Chalet, greenhouse, 2 decks, workshop, bl.stone Firepl. mud rm. attached gar. w/ unfinished guest apt., new stable, So. Exp. striking view—$130,000.

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Closed Sunday **914-586-2696**

TOWN & COUNTRY PROPERTIES

RT 97, BARRYVILLE, SULL CO, NY 12719 2 hrs NYC

"MILLION DOLLAR SUNSETS" . . .

. . . are seen from the LivRm & front porch of this 4 Bedrm Colonial. Lg. LivRm w/bluestone fplc & hardwood flrs, extra large family room w/knotty pine interior, formal DinRm, eat-in country kitchen, den, also 2 Bedrm guest apartment w/kitchen & LivRm. Spectacular view of 250 acre highland lake & distant mountain ranges. Deeded rights to tennis court & 200 ft sandy beach. 9 iron to golf course. An excellent value at $135,000.

Also available, 5 waterfront lots, each with 150 ft frontage on highland lake. Deeded rights to tennis & 200 ft sandy beach. EXCLUSIVE

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AN INVESTMENT IN GREAT VACATIONS

Brand new ski co-ops at the foot of New York's famed Hunter Mountain. Studios from $21,900, skylight lofts from $28,900.

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Offering by prospectus only

SARATOGA SPRINGS, N.Y.

Authentic, beautifully maintained 5+ bedroom Victorian, circa 1869, on 40 historic acres. Large, handsome barn with horse stalls, carriage house and pond included. $225,000.

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48 Union Avenue, Saratoga Springs, N.Y. 12866
(518) 587-4500

30 min to Poconos 1 HR to NYC
10 min to Int'l Trade Zone 5 min to RT 80

DREAM RETREAT

For comfortable, quiet lifestyle, you can escape to your thoroughly private 10 acre estate. Due to its uniqueness, this secluded paradise was featured on the front page of the NY Times real estate section. This estate has a converted barn which is a showplace residence, a large second house and a wood paneled cottage. The manicured grounds include a spring-fed, 120' x 50' cement swimming pool with adjoining large barbeque area for fabulous entertaining. There is ample level area for tennis courts and helipad, adjoining 20 acres could be available. This estate is perfect for a family or corporate compound. PRINCIPALS ONLY $1,100,000

Call Owner for Appointment
201-852-5542

APARTMENTS • CO-OPS • CONDOS • HOUSES

APARTMENTS/EXCHANGE

SANTA MONICA, CA. APT.
Beautifully furn 1 BR apt near beach to exchange for yours in Manhattan.
1 year minimum
Call 212-696-1665

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Greater service. Quality listings
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Fantastic River Front— 1BR, w/terr, East End Ave, lux drmn bldg., $250,000. Eves. 718-403-9876, Day 212-248-0500 Barbara.

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New Contemporary Chalet—On 3 1/2 acres with pond. Minutes from Ski Windham and Hunter Mtn. 4 BR, 2 Bth, Liv Rm, Din Rm, kitchen and playroom. Panoramic views. Swim, fish and ski, Just 2 1/2 hours from NYC. 518-734-5700.

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New York

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Spacious A/C Ranch on 1 ¼ Acres
5BR, all amenities. 914-835-4455.

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The New York Audience—32.8 percent own a principal residence valued at $250,000 or more. Town & Country Properties: Monday-Friday, 9am-5pm. Specializing in Real Estate display advertising. Diane Woodstock: 212-880-0734.

TOWN & COUNTRY PROPERTIES

Young, Affluent. Property owners. Property purchasers. That's your target audience. That's the NEW YORK audience.

66.2% of *New York's* affluent audience is in the important 25-54 age group—the years when families start (and grow) and first (and second) homes are purchased. Their median household income is $85,200. Over 40% of *New York's* readership have household incomes of $100,000 or more! Their median net worth is a powerful $630,500 . . . and 21.8% have a net worth of one million dollars or more. 32.8% own a principal residence valued at $250,000 or more.

TOWN & COUNTRY LISTINGS • Monday–Friday, 9 a.m.–5 p.m.

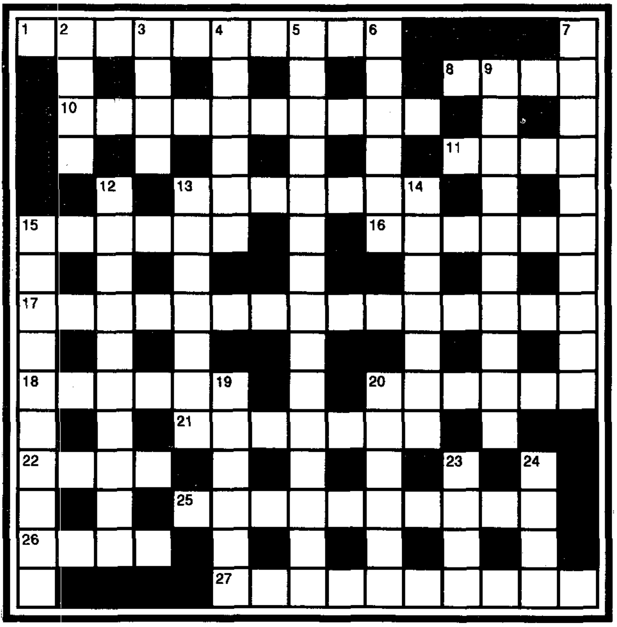
Classified Services
212-880-0734

Research Source: 1984 Monroe Mendelsohn Survey Of Adults and Markets Of Affluence

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 It's linked with gums and a liking for most confectionery. (5, 5)
8 Exchange common hands in reverse. (4)
10 Sketch out a table game which might have helped a knight to take a castle. (10)
11 What more do you want than this? (4)
13 Thought very highly of always when appearing in a striking colour. (7)
15 You need a bit more than backbone to make this instrument. (6)
16 To vary if Fred changed, naturally. (6)
17 Cites one moon now obscured in order to become fulfilled. (4, 4, 4, 3)
18 Took the cork out and went in first. (6)
20 Nonsense to note from one of a sect? (6)
21 A North American herb wrapped round the outside of a meat concoction. (7)
22 Dismiss actors. (4)
25 Part of speech in a limited role? (6, 4)
26 Gives the tunes good exposure?(4)
27 Thus offer a greeting to an old-fashioned person in London. (4, 6)



Down

2 Extensive in scoring one for the batsman. (4)
3 Style and vigour in apparel and behaviour. (4)
4 Medicine fit to be swallowed by a sober man or woman. (6)
5 Dickensian hero, metal-worker and eighteenth century author. (6, 9)
6 Embraced horse, one hears, coloured on the outside? (6)
7 Visit by theatrical celebrity—that's what it seems. (10)
9 Plant that gets ignored in hop picking? (10)
12 He may take bits out of the picture. (4, 6)
13 Object about really wicked abuses? (7)
14 Assorted people sinking in their profession take note! (7)
15 Old drink of mineral extraction comes in useful for the open fire. (4, 2, 4)
19 It's avid enough, perhaps, but with one less they hold up the lifeboats. (6)
20 For example, about to go on ship? Way out! (6)
23 For every socially acceptable symbol, this country will do. (4)
24 Dress up—that's a handicap. (4)

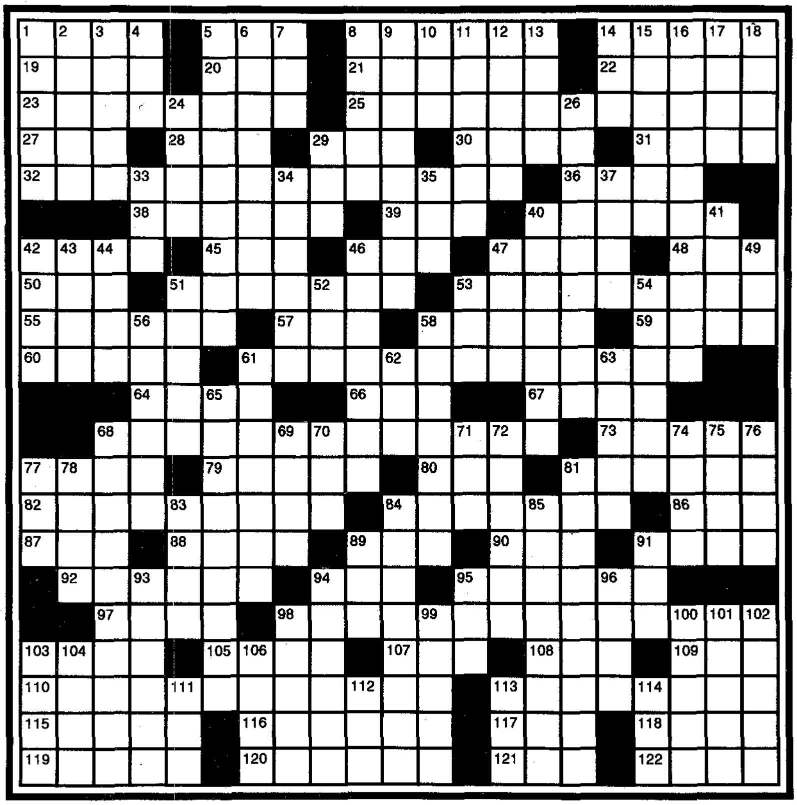
'TOM SWIFTIES': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

1 As blind as ——
5 Elec. unit
8 California peak
14 Covert comment
19 Chemical weapon
20 Estuary
21 Door
22 Of musical pitch
23 "I love camping," said Tom ——
25 "I have a rash," said Tom ——
27 Symington nickname
28 Remove squeaks
29 Cockney's flock
30 Consanguine
31 Edgar Allan's family
32 "I feel extremely nutty," said Tom ——
36 Fetal membrane
38 Steam baths
39 In medias ——
40 Beefs
42 TV's Dillon
45 Ayres or Hoad
46 Horn, familiarly
47 Not worth —— cent
48 Protruding fibers
50 Rossini's Count
51 Pre-game exercises
53 "A bug is on your apple, Eve," said Tom ——
55 Natty
57 After an aitch
58 Take the wheel
59 Sommer of films
60 Salerno's neighbor
61 "I got publicity," said Tom ——
64 North Carolina campus
66 Greek gp. of W. W.II
67 P.O. deliveries
68 "I failed my EKG," said Tom ——
73 Greek letters
77 Altar vows
79 Willy- ——
80 Observe
81 Confederate's foe
82 "I'm hoarding money," said Tom ——
84 Still colorful
86 Hockey great
87 Vim
88 Elevator man
89 Antipole of WSW
90 Tire mounting
91 Dating from
92 He bought Manhattan
94 NYC subway line
95 Entomology specimen
97 "Oz" dog
98 "So that's it!" said Tom ——
103 Winglike
105 Hoopster Thurmond
107 Gypsy boy
108 Bestow, in Ayr
109 "Old MacDonald" refrain
110 "I get mail from U-boats," said Tom ——
113 "I own many paintings," said Tom ——
115 Spouse's relative
116 Vinegary
117 Like a bairn
118 Rural sight
119 Refuse
120 Zoroastrian
121 Bandsman Brown
122 Six: Sp.

Down

1 Off the mark
2 African tribesman
3 Misbehave
4 Golf-bag item
5 Of the joints
6 Hatter
7 Visit the cashier
8 Hubert's successor
9 North of Nicaragua
10 Sound from Sandy
11 Pilfers
12 Dowdy
13 Choir voices
14 From —— Z
15 Hype the power
16 "My shoe needs a new lining," said Tom ——
17 Small valley
18 Culbertson, et al.
24 Role for Myrna
26 Salary hike
29 Ice, in Bonn
33 Mind-control course
34 Sheriff
35 Dr. Ruth's topic
37 Radames's love
40 "I'm sad," said Tom ——
41 Pout
42 Current fashion
43 Bedouin
44 Printer's flub
46 Lean-limbed
47 Mine passage
49 Word to Birdie
51 Composer Kurt
52 Spenser damsel
53 Timetable abbr.
54 Trafalgar victor
56 Gratify
58 One's own estate
61 Repress
62 Tub
63 Three-note chord
65 League ——
68 "Come see my clinic," said Tom ——
69 Angled annexes
70 Rita's Khan
71 Dict. info
72 Memorized: var.
74 Ring wins, for short
75 Aviation prefix
76 Feudal bondman
77 Gremlin
78 Per ——
81 Aden citizens
83 Send packing
84 Be beneath
85 Differ
89 Finale
91 —— glance
93 TV producer Lear
94 "—— Sang for My Father"
95 Ideology
96 Before G
98 City on the Mohawk
99 Rolls's partner
100 Misrepresent
101 Actress Palmer
102 Stringed toys
103 Flaws and all
104 Moon goddess
106 PDQ, in a memo
111 —— Jima
112 Aliens, to Spielberg
113 Leather tool
114 Navy initials



Solutions to last week's puzzles appear on page 120.

Imported Bombay From England. Slowly, gently distilled from 100% grain neutral spirits. A hit in any league.

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BOMBAY
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BOMBAY
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DISTILLED AND BOTTLED IN ENGLAND

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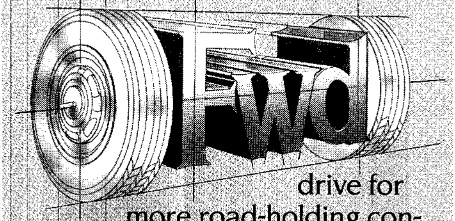
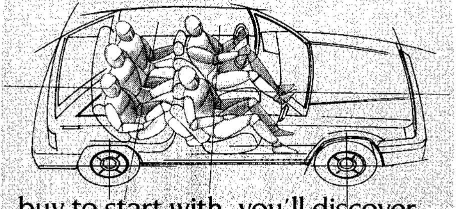
There's nothing like saving money on a new car. Sometimes though, the more you save, the less car you get.

With Tercel, Toyota's lowest-priced car, you'll never have to drive that kind of bargain. A new Tercel means you'll be spending less money and driving more car.

More car means front-wheel drive for more road-holding confidence. More car also means standard features like electronic ignition, rack-and-pinion steering, power assisted front disc brakes, steel-belted radials and fully reclining front bucket seats.



And while Tercel is a savvy buy to start with, you'll discover in a hurry that it's also a good investment to stay with. First of all there's mileage. Up to 39 Highway MPG, ㉟ City MPG.** There's Toyota's remarkable maintenance record, too. Consumer surveys show Toyota achieves the highest ratings for product quality and overall owner satisfaction.

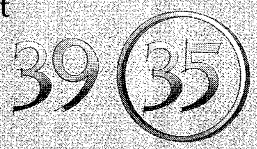


With everything about Tercel designed to save you money,

OH WHAT A FEELING!

TOYOTA

you'll be surprised about the one place where you won't have to economize—the interior. Plenty of room for five to travel in comfort, with the most spacious interior of any subcompact.



The Toyota Tercel. The most sensible way imaginable to buy a new car.

*Manufacturer's suggested retail price. Dealer's actual retail price may vary. Price does not include tax, license, transportation, optional or regionally required equipment.
**Remember: Compare these estimates to the "EPA Estimated MPG" of other cars. You may get different mileage, depending on how fast you drive, weather conditions and trip length.

BUCKLE UP—IT'S A GOOD FEELING!

THE 1985 TOYOTA TERCEL. AT $5348,* LESS EXPENSIVE DOESN'T MEAN LESS CAR.